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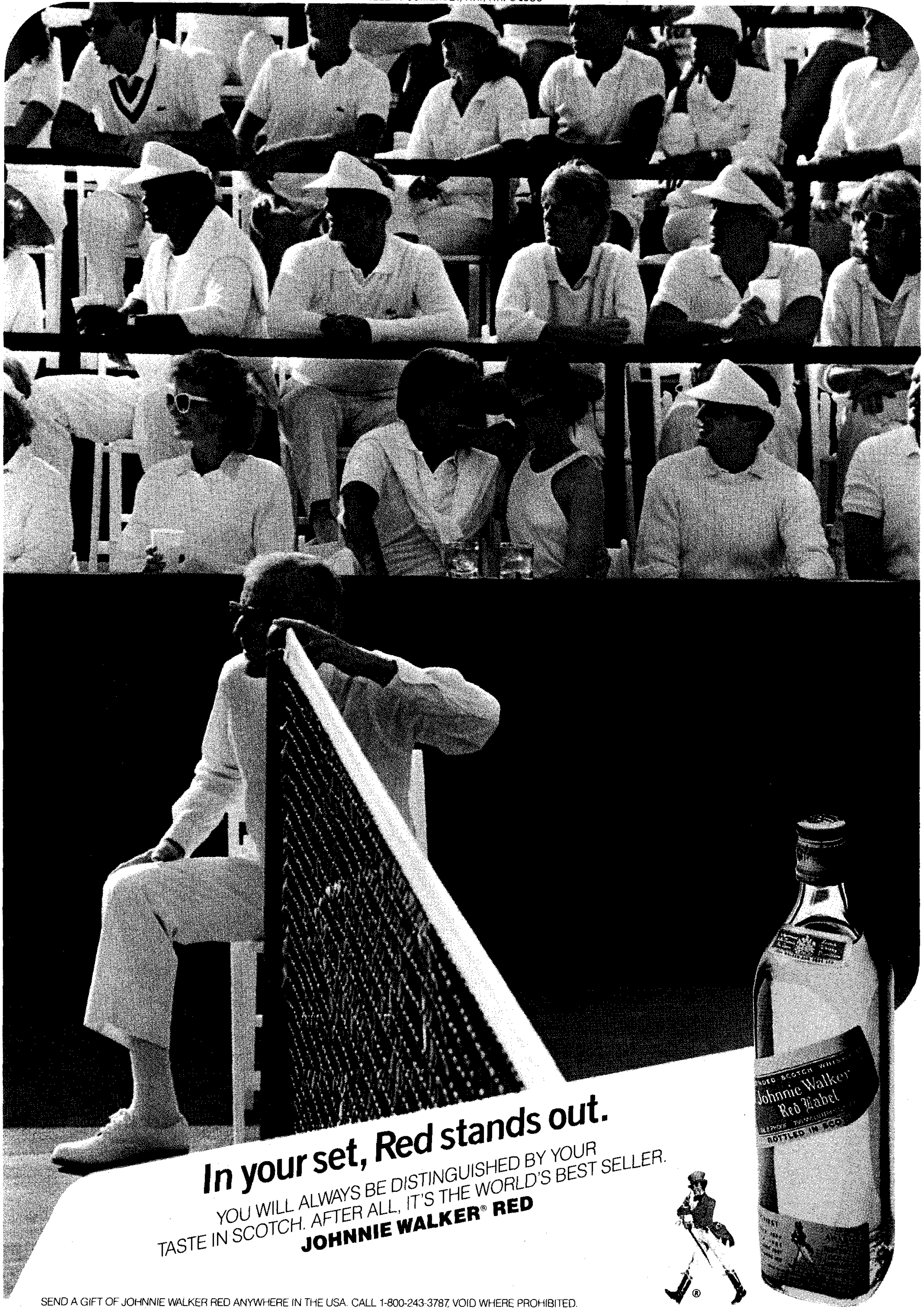
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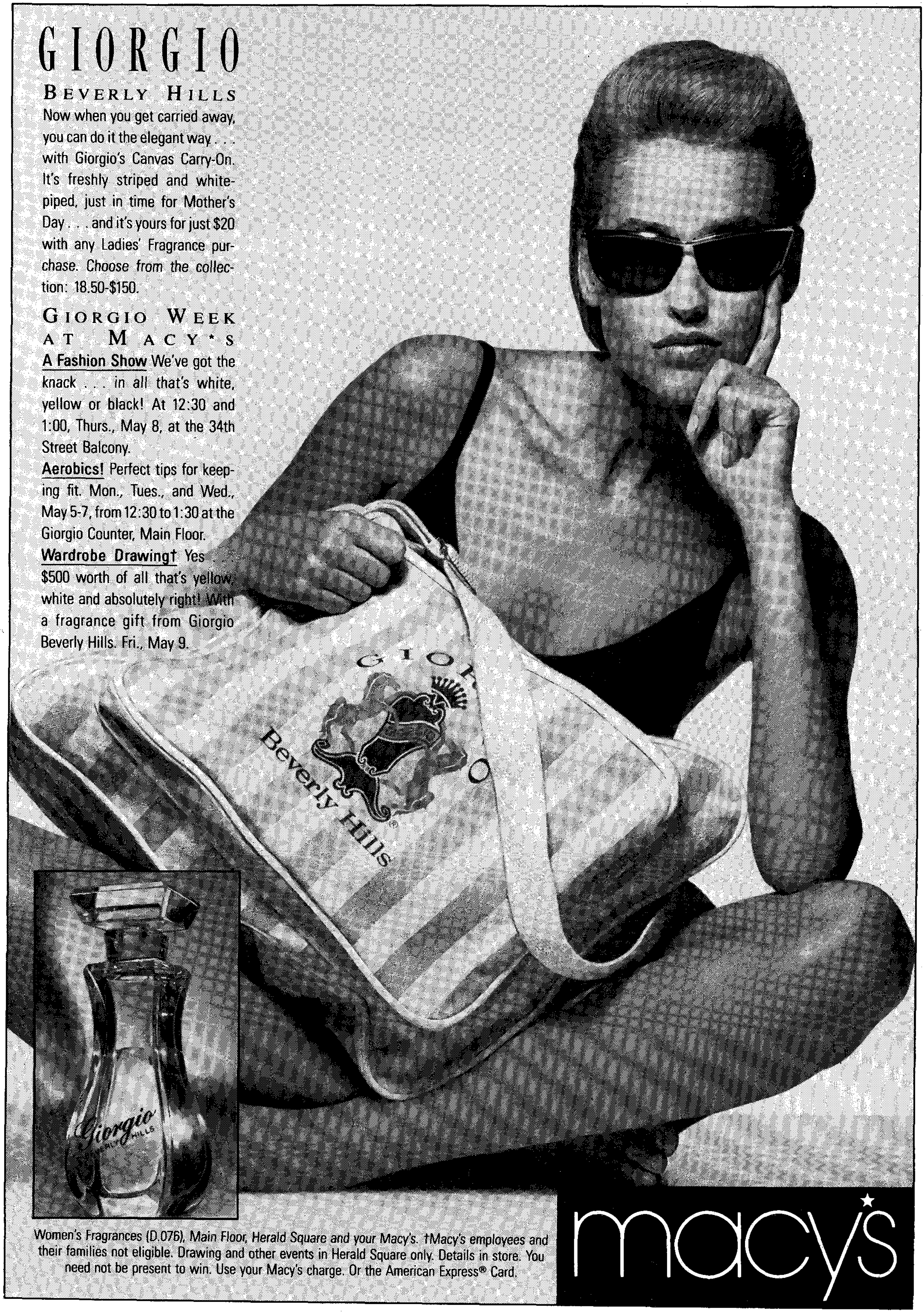

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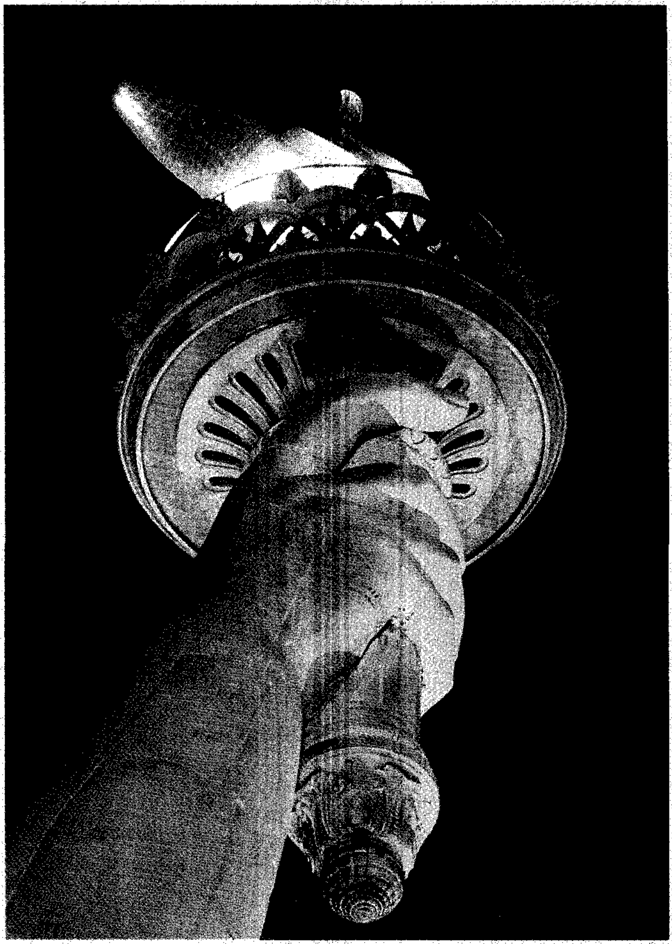
VOL. 19, NO. 19 MAY 12, 1986

OUR LIBERTY

Over the July 4 holiday, New York Harbor will be the site of a great spectacle, as America—and the world—celebrates the Statue of Liberty's centennial. For this special issue, *New York* asked eleven New Yorkers to contribute essays on the Statue, Pete Hamill has written her history, and *New York*'s editors have collected images, facts, and observations about her. In addition, there's a calendar of events (by Amy Virshup, page 100) and a special gatefold painting of what the harbor will look like on July 4 (by Julian Allen, page 114). Introduction, page 42.



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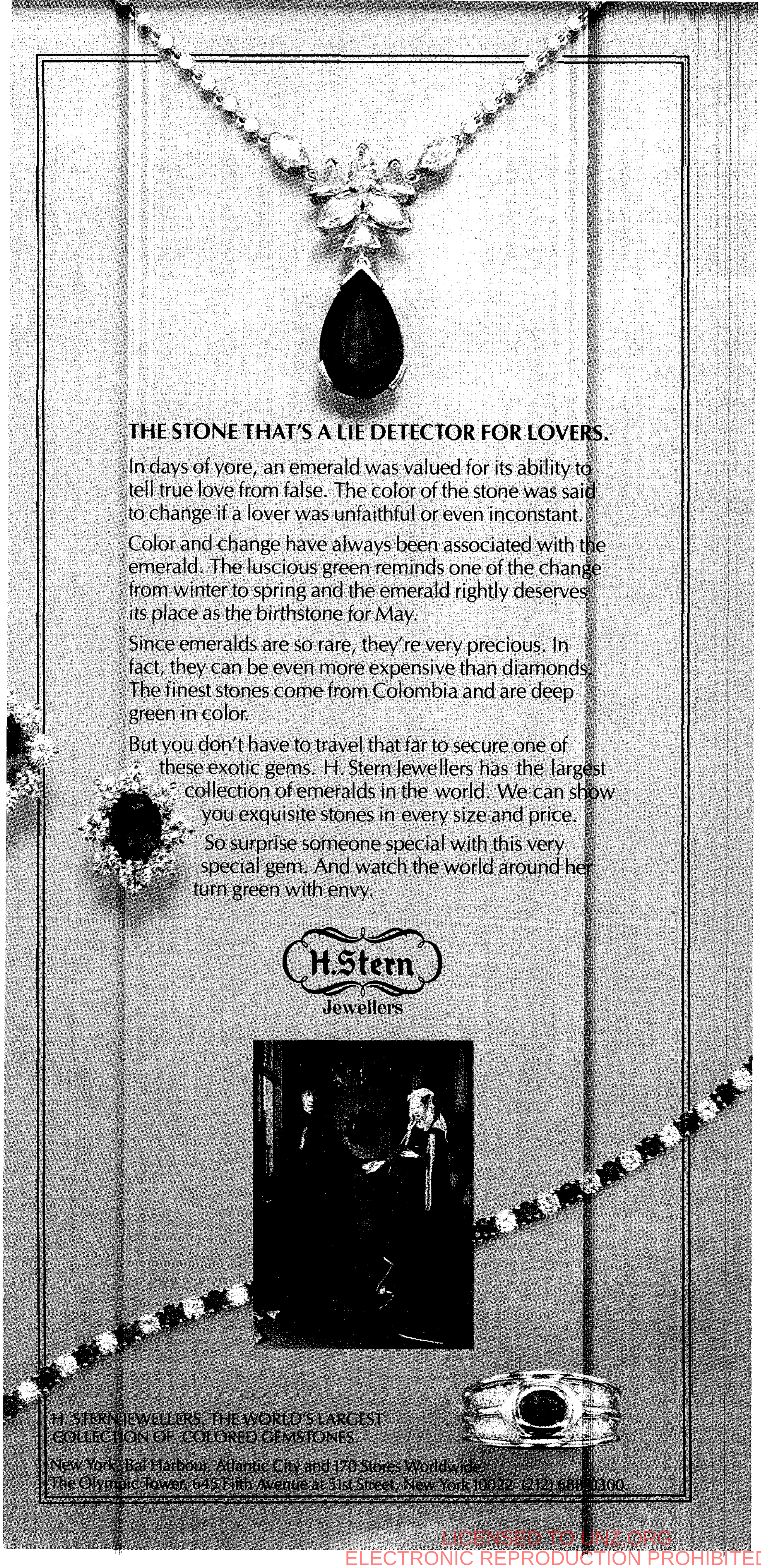

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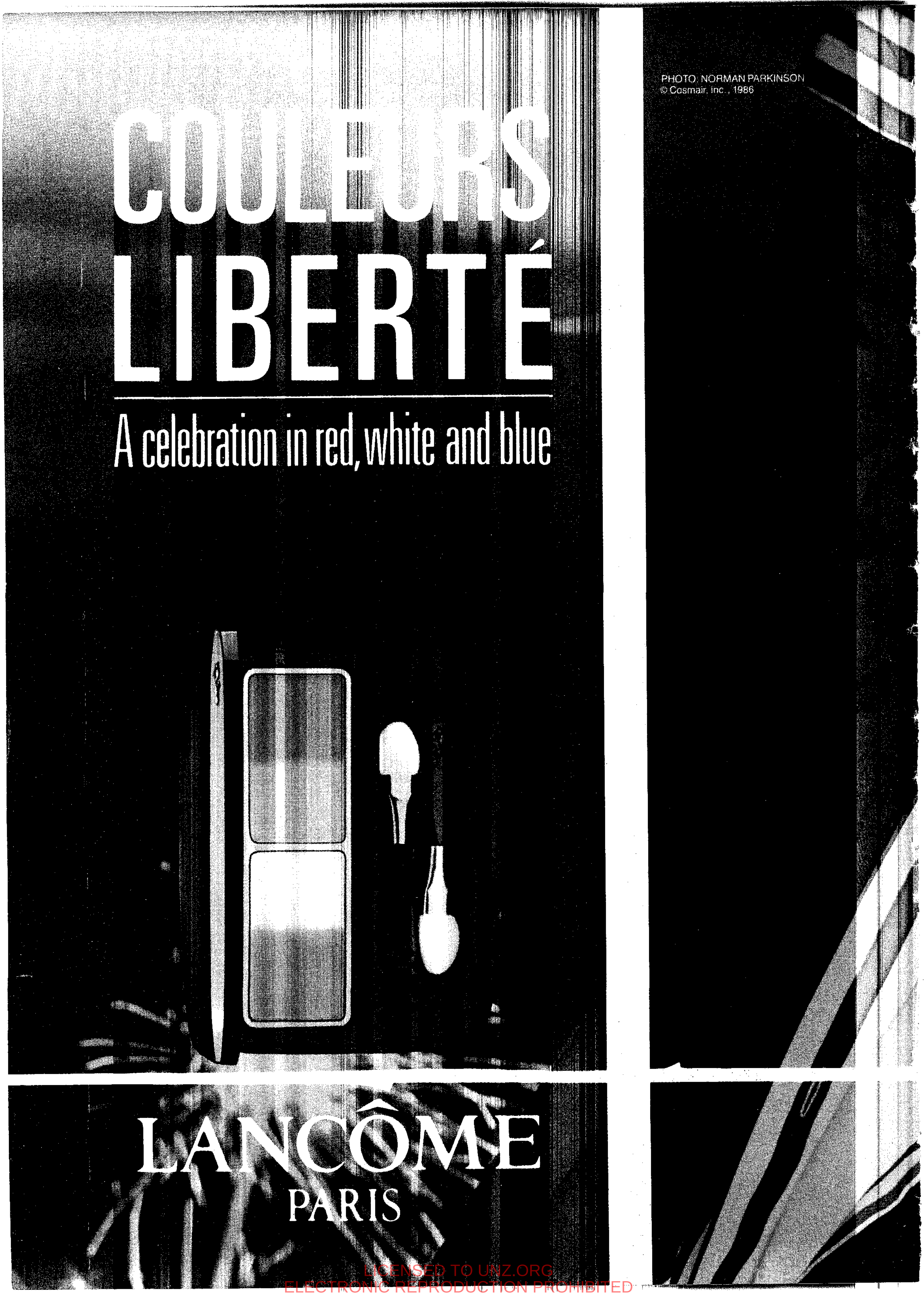
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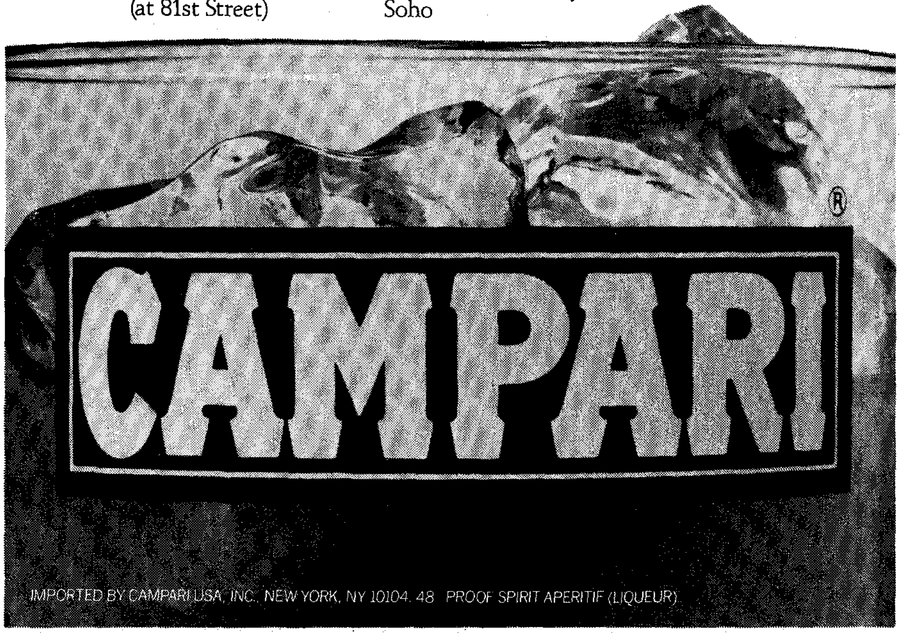

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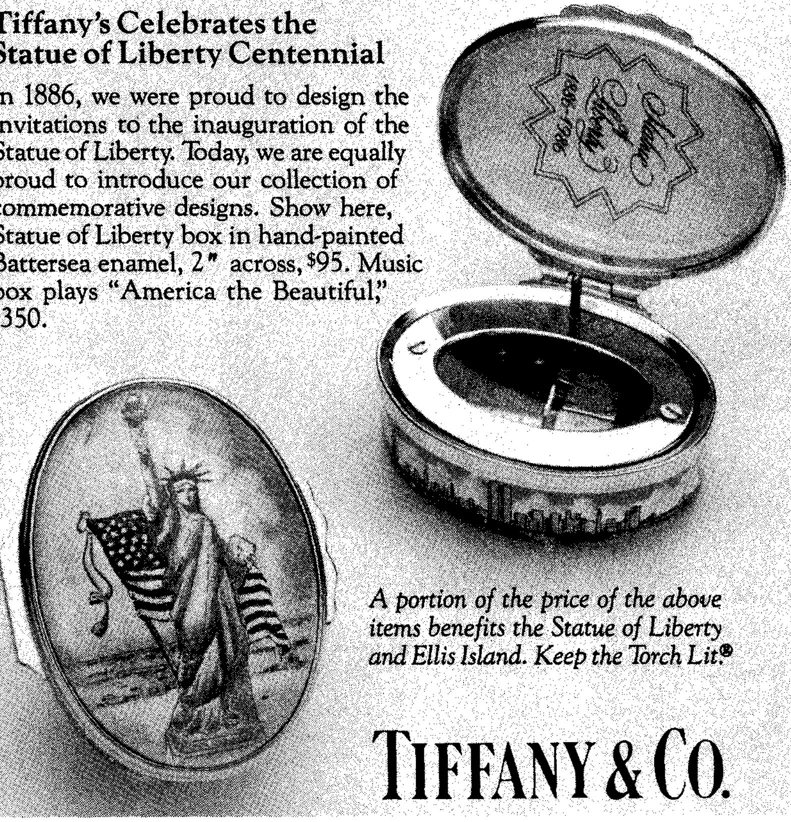

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LETTERS

The Brooklyn Renaissance

THERE IS NO ONE MORE CAPABLE OF JOGGING my memory than Pete Hamill ["A New Day Dawns in Brooklyn," April 21]. Yes, Brooklyn is in my bones, but most of all it's in my heart. Loved the issue and Hamill. Thanks for the memories.

Debby Martello
Staten Island

HOW D'YA LIKE DIS GUY! HE MOVES INTA our neighborhood and sez, "You might have a lot of Guidos around, or whatever you want to call them, but overall, it's a great area" ["Saloon Society," by Michael Daly, April 21]. Eyyy! Go back to Ohio, Chauncey, or betta yet, stay in Manhattan so we know where ta find ya.

Roberto "Little Guido" Mollot
Brooklyn

CONGRATULATIONS ON A WONDERFUL SERIES of articles. I hope you will consider doing an issue on my hometown, the Bronx. It is going through a similar rebirth.

Cecile Greif
Chevy Chase, Md.

I WAS BORN IN BROOKLYN IN 1906—MY family lived at the corner of Bushwick and Bleecker—and I went to P.S. 75, nearby. One day in class, we heard a great clatter outside and ran to the window—a herd of cattle from the railroad yard was going down to the slaughterhouses. I never dreamed when those days were new that I would remember them all my life.

Charles Keppel
Albany, Calif.

I BEAT PETE HAMILL TO THE PUNCH TWO years ago, when I published an article on Brooklyn in a Southern California college magazine. It interests me that we both share the same spark, the same "Brooklyn light."

I'm 49 now, and have been away from Brooklyn for ten years; I've finished raising two sons as a single mother, and now I teach school, publish short stories, and study art. But I'm still homesick. Ah, yes, sycamores naked against new snow, fresh Italian bread, a real honest-to-God egg cream. Do you think there might be an inexpensive flat left in Greenpoint I could rent? Everyone out here thinks I'm nuts, but I do think about returning home. So people are discovering Brooklyn? That's

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too bad. I'd have preferred Brooklyn to remain a deliciously kept secret for those lucky enough to have been born there.

Bette-Jean Darst
Fullerton, Calif.

HAVING GROWN UP IN BROOKLYN DURING the fifties, I was very pleased to find out from Pete Hamill that Brooklyn was having a renaissance. In defiance of Thomas Wolfe's edict, I got on the Atrocity Express and went over the bridge to Brooklyn in search of what Hamill calls the Brooklyn light. I am very happy to report that I lived to tell the tale. Apparently, the light that Hamill saw was filtered through rose-colored glasses. By the way, where does he live?

Marian Darrow
Manhattan

AT LAST THE STAFF AT *New York* MAGAzine took note that there are boroughs other than Manhattan in New York City; however, the issue devoted to Brooklyn is a far cry from what could have been an exciting and enthusiastic look at another borough. In truth, the entire issue seemed to be based upon conversations with a few Manhattanites who had come upon nice apartments on the other side of the bridge. Some Brooklynites might wish their neighborhoods had not been discovered, since rents have soared in these locations.

Do you realize you have overlooked Thirteenth Avenue, 86th Street, and Fifth Avenue, as well as landmark homes in Ditmas Park, the transformation of Canarsie, and the sweet sound of Polish on Humboldt Street? Perhaps the next time you write about a borough other than Manhattan, you'll do research beyond the reflections of expatriates.

Shirley Katzter
Brooklyn

Godt gjort TO JOE KLEIN FOR HIS BITTERSWEET evocation of the Bay Ridge of Hans Berggren's (and my grandparents') youth ["A World of Neighborhoods"]. Fifth Avenue then was so choked with Norwegian bakeries that, at Christmas, it was called Jule Kake Boulevard. But when I last drove in, for the Seventeenth of May parade, I counted only one.

As Klein and Berggren point out, at least in and around New York, we Norwegians are in danger of losing our culture. Berggren sadly recalls that the Verrazano bridge destroyed more than ,500 houses and "knocked down the heart of the Norwegian community." Bay Ridge is now better known for John Travolta and *Saturday Night Fever* than for its Norwegian immigrants.

But even sadder is the news that the old Norwegian Sailor's Church is being converted into condominiums. Among other famous churches of America are

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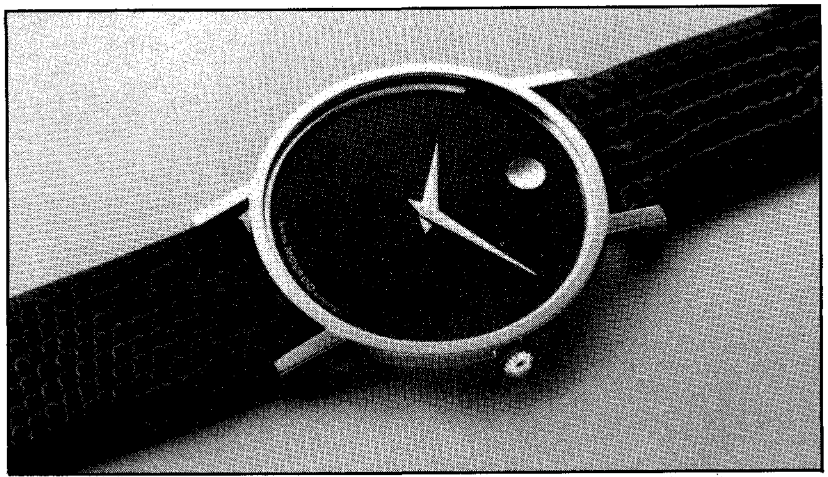

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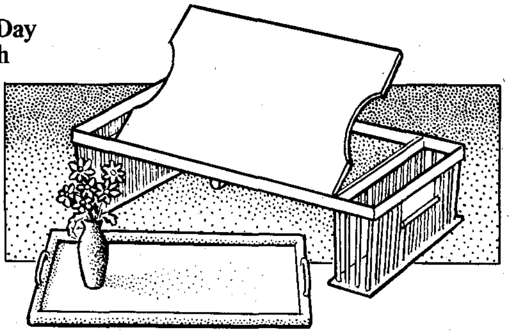

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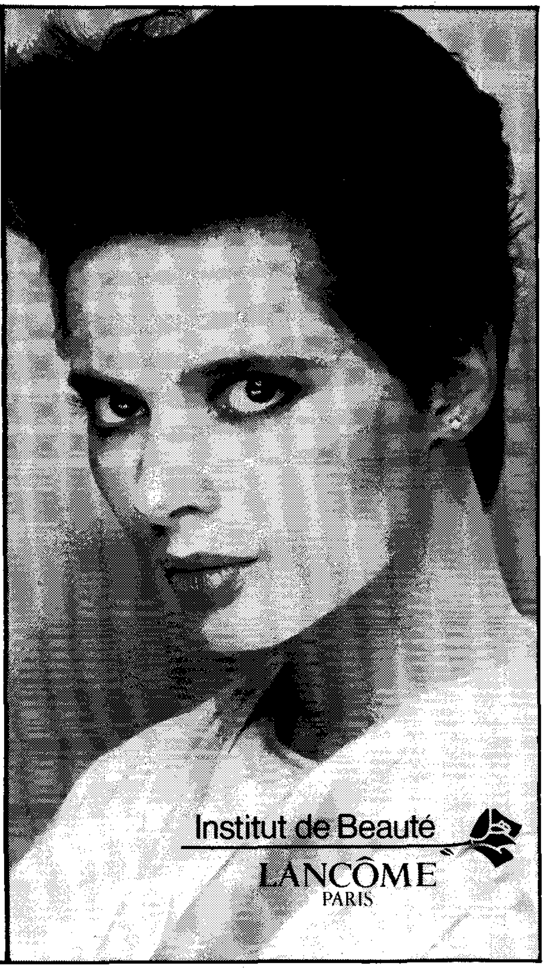


the Huguenot Church of Charleston and the Old Swede's Church in Philadelphia. What if someone in South Carolina o Pennsylvania dared suggest they were about to "go condo"?

Vivian Kristensen Sorvali
Westport, Conn.

I HAVE BEEN SPENDING THE LAST SEVERal months in Maine, and you can imagine my extreme consternation when I got your Brooklyn issue and found that, according to your map ["Places in the Heart"], the place I live—Boerum Hill— no longer exists! Was it flooded, bombed or annexed by Cobble Hill? Oh well, bad news for me, but good news for the folks at 88 Wyckoff Street, who took one of the biggest ads in your real-estate section Since they are in Boerum Hill and Boerum Hill doesn't exist, they don't have to pay their bill—right?

Barbara Krame
Brooklyn

WALKING THROUGH BROOKLYN WITH Pete Hamill was a fine nostalgia trip—although it may take twenty daylong showers to rid myself of the odor of schmaltz. I spent the first 13 year of my life in Brooklyn; my parents between them, spent about 75 there. Bu after the enervation of the Depression and the anxieties of the Second World War, my parents, and thousands like them, realized that life ought to be better and for better, they had to leave Brooklyn. I hope the newcomers to Brooklyn can resurrect the borough and never have to feel, like my parents, that the have to leave.

Martin Burk
Manhattan

AS A LIFELONG RESIDENT OF BROOKLYN, was amused by much of your special issue on my native borough. It is reassuring to know that the absurd provincia ism of Manhattanites is alive and wel How else can such uproarious comment as "But at last, Brooklyn is a good ac dress" and "You might have a lot of Gu dos around, or whatever you want to ca them, but overall, it's a great area" fin their way into print? Who else but a Mar hattanite could describe Bay Ridge, or of the most beautiful residential areas i the entire city, as "drab"? I was als going to chastise you for not including list of famous Brooklynites, until I rea ized that such a list would take the entire issue! Thanks again for th chuckles, Manhattan.

Dennis Middlebrool
Brookly

ONE OF THE OLDEST BLACK COMMUNITIE in Brooklyn was called Weeksville, esta lished by a free black man named Week This existed in the 1830s, some 30 yea before the Civil War (not in the mi nineteenth century, as Joe Klein states). That community was located on Bergen Street, between Buffalo and Rochester Avenues. The area was recently proclaimed a New York City landmark, and two of the original houses have been restored as a museum, which opened in 1985.

Ann Purcell
Candor, N.Y.

THERE IS A SIDE TO BEDFORD-STUYVESANT other than the one Pete Hamill presented. Right around the corner from most of the burned-out and abandoned buildings (is this the only picture of Bed-Stuy you could find?) are some of the most beautiful brownstones in all of New York City. And the inhabitants of these buildings aren't "men and women standing on corners." They're hardworking people making the most of their lives and opportunities—just like the people in Park Slope and Brooklyn Heights.

Patricia A. Carter
Brooklyn

Good, Not Great

OVER THE PAST SEVERAL MONTHS, VARIOUS critics have likened the vocal talent of Metropolitan Opera lyric soprano Aprile Millo to that of legendary dramatic soprano Rosa Ponselle. But Peter Davis's dissenting review was courageously honest ["Music: When You Wish Upon a Star," April 21].

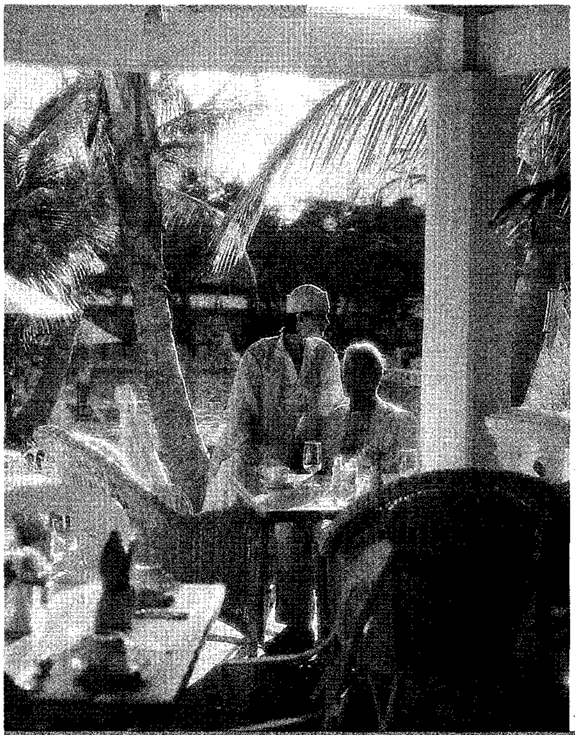
Could it be that opera audiences, and some critics, have not heard a unique talent in such a long time (if ever) that they simply do not know how a great singer should sound? While there is a good deal of "worthwhile mediocrity" making its way into today's major international opera houses, our music critics must be discerning when comparing that level of ability to the accomplishments of our operatic greats.

In a 1967 New York *Times* article written about Ponselle, on the occasion of her seventieth birthday, the eminent critic Harold C. Schonberg wrote of her,

> She had the low notes of a contralto, and a knock-out high-C. And there were no artificial registers in the voice—it went from bottom to top in the smoothest, most seamless of scales, with no shifting from chest to head. And that trill: that articulated br-r-r-r- which no singer today is able to come near matching! And the emotionalism of her singing, combined with good taste! And the power when she let loose! And the delicacy of her pianissimos! And the flexibility in coloratura work! And the accuracy of intonation! And the handsome figure onstage!

Might I ask the operagoers and critics who make comparisons, Does Millo really sound or appear anything like this?

Elayne Duke
President
The Rosa Ponselle Foundation
Stevenson, Md.



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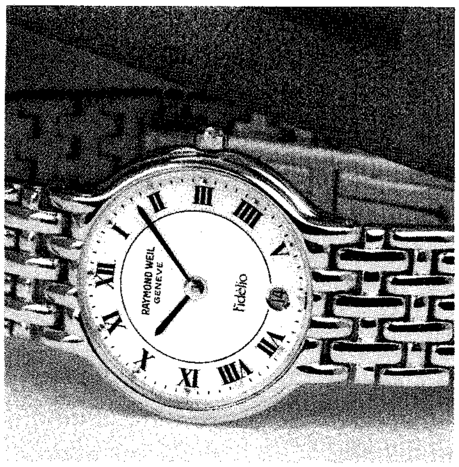

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BY JEANIE KASINDORF

DYSON STAFFS UP...CBS ON RETREAT...A WENNER ADVENTURE?...CITY HALL PARK PERKS

JOHN DYSON'S TWO-PLATOON TEAM

Former New York Power Authority chairman John Dyson may be saying he hasn't decided whether to run for the U.S. Senate against Al D'Amato or for state comptroller against Ned Regan, but the 43-year-old Dutchess County millionaire already has his team of campaign consultants in place. The potential candidate has signed up two David Garth veterans who worked on the campaigns of West Virginia senators Robert Byrd and Jay Rockefeller, and on Andy Stein's campaign for City Council president.

For the past three months, political consultants Phil Friedman and Hank Morris have been taking polls and conducting focus groups for Dyson. Once Dyson announces his plans—in mid-May—another Garth-trained consultant, Judy Press Brenner, who produces campaign videos, is expected to join the Dyson team.

VAN SAUTER AND CO. TAKE TO THE WOODS

CBS News president Van Gordon Sauter last week took his CBS News senior staff to the Catskills' Beaverkill Valley Inn for a two-day retreat. One industry source says the main subjects on the agenda were CBS News's organization chart and the CBS News budget. "They were looking at how the place is set up," he says, "and whether there is a better way to organize the operation and get more productivity from the number of people they have."

CBS spokeswoman Ann Morfogen says those were only two of many subjects under discussion. "There were a lot of other issues on the agenda," she says, "including long-range goals and philosophy of CBS News."

WENNER INSIDERS LOOKING OUTDOORS

Is Jann Wenner planning to start another version of *Outside* magazine? One source who has talked to an editor at *Rolling Stone* says the magazine is talking about launching a new adventure-and-sports magazine—this time with more pictures and a dash of celebrities. Wenner founded *Outside* nine years ago and sold it one year later. The source says the magazine will appear as a bimonthly supplement in *Rolling Stone* before being spun off on its own.

Wenner admits that "some of my staff may be discussing" such a supplement, but denies reports about turning it into another *Outside.*

FONDA FACES OFF WITH LAWYER

Jane Fonda is about to go to trial in a battle with her former lawyer, who's claiming she cheated him out of $2-million. Richard Rosenthal, a New York attorney who was Fonda's lawyer and business manager from 1968 to 1980, has sued in Los Angeles, charging Fonda with breach of written and oral contract. He claims they had agreed that he would receive 10 percent of the income from any projects initiated while he worked for her, including *On Golden Pond,* which he says he brought to Fonda.

Judge Robert Takasugi, who presided over John DeLorean's cocaine-conspiracy trial, is hearing the case. He has dismissed the written-contract charge. But he has allowed the lawyer to file a new cause of action demanding punitive damages for "bad-faith denial" of the contract. In her deposition, Fonda presented a copy of a

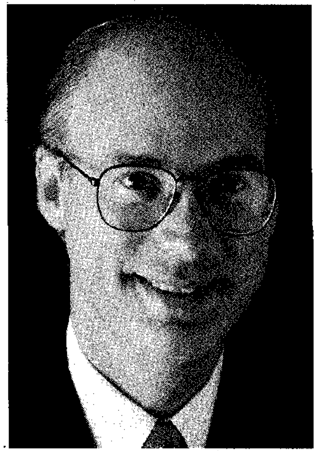
PARKING PROBLEMS FOR CITY HALL PARK

It seems City Hall Park isn't going to be quite as much of a "garden" as Parks commissioner Henry Stern made it sound last month when he announced plans to restore the ten-acre site. Stern has submitted to the Landmarks Preservation Commission a $10-million renovation plan that would eliminate 50 parking places directly in front of City Hall—but would retain 47 other parking spots for favored officials.

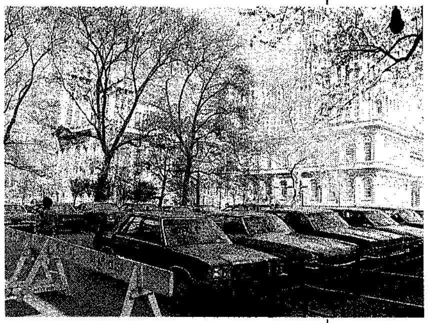
The move has drawn the ire of George Lewis, the executive director of the New York chapter of the American Institute of Architects, who is trying to enlist the support of the Landmarks Conservancy, the Parks Council, and the Municipal Art Society in removing the privileged-parking spaces from the plan.

"I read about Henry's proposal with great pleasure," Lewis says. "He said, 'City Hall should sit in a garden,' and I agreed. Then I saw that parking is to remain right up close to the front corners of City Hall. It would be an abomination."

Stern says that eliminating the parking places would make it "very difficult" for the city to function. "City Hall is an historic mansion, but it's also an office building," Stern says. "You can't make it into a museum." The final decision will be up to the city's Landmarks and Art commissions.



DYSON

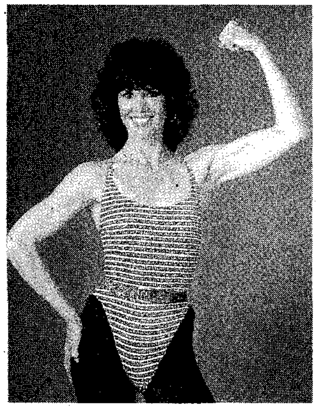


CITY HALL PARK

SAUTER

Photographs: center, Erica Lansner; bottom, Donal Holway.

JOUSTING JANE...THAT OLD SPEAKEASY SPIRIT...BRILL BACKLASH...REVEALING ROYALTY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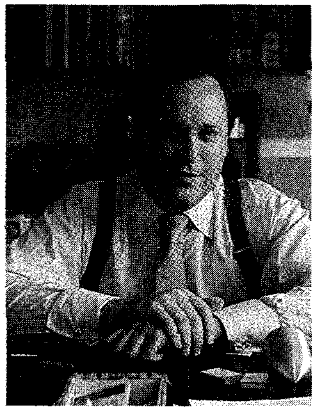
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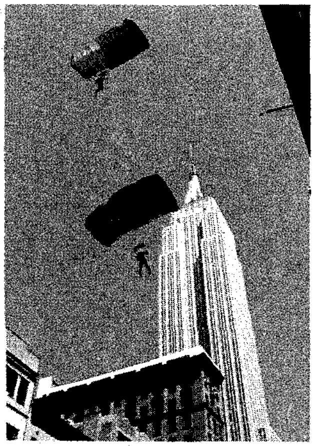
THE JUMP

letter she wrote to another lawyer, which she said disproved Rosenthal's claim that she had agreed to pay him that 10 percent. But the letter, Rosenthal says, was about an agreement he had with Henry Fonda, whom he also represented, and not with Jane.

Takasugi is expected to rule this month on Fonda's motion to dismiss the new cause of action. He may then set the date for trial.

ENDURING STRIPES AT EL MOROCCO

Can El Morocco find new life in the 1980s? That's what Sheldon Haseltine, co-creator of Joanna and Hoexters Market, is betting. Haseltine has just bought the renowned former speakeasy and has hired Sam Lopata—best known for designing Café Seiyoken—to give it a half-million-dollar face-lift.

Haseltine says he'll keep the zebra-striped banquettes and bring back a rumba band. "The time is right to re-create the glory days," Haseltine says. "It's not frowned upon to wave $100 bills around anymore."

BEHIND THE SCENES WITH GRACE

The only nephew of Monaco's Prince Rainier, who was a page at Rainier's wedding to Grace Kelly, is writing a kiss-and-tell memoir for Atheneum about Monaco's royal family. Baron Christian De Massy, the son of Rainier's sister, Antoinette, is co-writing the book with celebrity biographer Charles Higham.

Atheneum says the renegade young baron, who claims to have been a childhood confidant of Princess Caroline and a close friend of Princess Grace, will tell a "frank and often shocking" story of a family "rent by jealousy, suspicion, and duplicity." The book, titled *Palace: My Life in the Royal Family of Monaco,* is due out in October.

ABC'S HIGH BID FOR A LONG DIVE

ABC is so eager to recapture the number-one spot for *Good Morning America* that it came close to paying nearly $25,000 for a videotape of those two London parachutists jumping off the Empire State Building.

A network source reports that after a bidding war between NBC News and ABC's News and Entertainment divisions, ABC agreed to pay up to $25,000 to the Sygma photo agency to use the tape on *GMA* and *World News Tonight.* "It was very unusual for ABC to toss around that kind of money for a story that doesn't have any national significance," the source says.

The deal fell through when one of the parachutists gave an interview to WNBC-TV News. Citing the jumpers' "overexposure," ABC then dropped its offer to $4,000.

A ZAGAT GUIDE TO BROADWAY

Will theatergoers one day decide which Broadway shows to see on the basis of a Zagat survey? They will if Tim and Nina Zagat have anything to do with it. This month, the Zagats—creators of the *Zagat New York City Restaurant Survey* and the *Zagat Survey of New York City Food Sources*—are asking close to 10,000 people on their mailing list to review all Broadway and "significant" Off Broadway productions. The amateur critics will rate the shows in six categories: entertainment value, acting, sets and costumes, story interest, and, where it applies, music, and dancing. Then they will indicate if they would "definitely," "probably," "possibly," "probably not," or "definitely not" recommend them.

Tim and Nina—who is now as well known for her role in the J. Seward Johnson case as she is for the Zagat surveys—hope to compile a New York theater "box score" to syndicate in newspapers around the country.

BRILL SNAPS BACK AT THE *JOURNAL*

American Lawyer editor Steven Brill is battling with the *Wall Street Journal* over the paper's recent profile of him. A key issue: Did he or didn't he bite an *American Lawyer* staffer while they were playing water polo in the pool at his Bedford home?

In the lead to the story, the *Journal*'s Patricia Gray wrote, "For his staffers, the game is something to dread. 'Steve, of course, is at his most violent in the pool,' says Ellen Pollock, the editorial director. 'Once, someone emerged from the pool with a Steve bite—teeth marks and everything.' "

In a telephone call and a six-page letter to the *Journal*'s assistant managing editor, Charles Stabler, Brill complained of omissions and inaccuracies in Gray's piece and said that he never bit anyone. Gray referred calls on the matter to Stabler, who insisted the quotation should have been read as a joke. "Nobody who read the profile would think Brill actually bit someone," Stabler says. "The anecdote records the exaggerated way people talk." But Brill thinks otherwise. "No one I've talked to thought it was a joke," he says. "I don't want to be known as some kind of cannibal." —PEGGY TYRE

Photographs: top, Steve Schapiro/Gamma-Liaison; center, Jon Love; bottom, Sygma.

THE CONFESSIONS OF A ONE-GRAPE WINE

As told by Moreau Chardonnay.

It was Jean Jacques Moreau who forever changed my life. He say to me, "Chardonnay, it is your full body and well-rounded personality which lets you stand alone among grapes."

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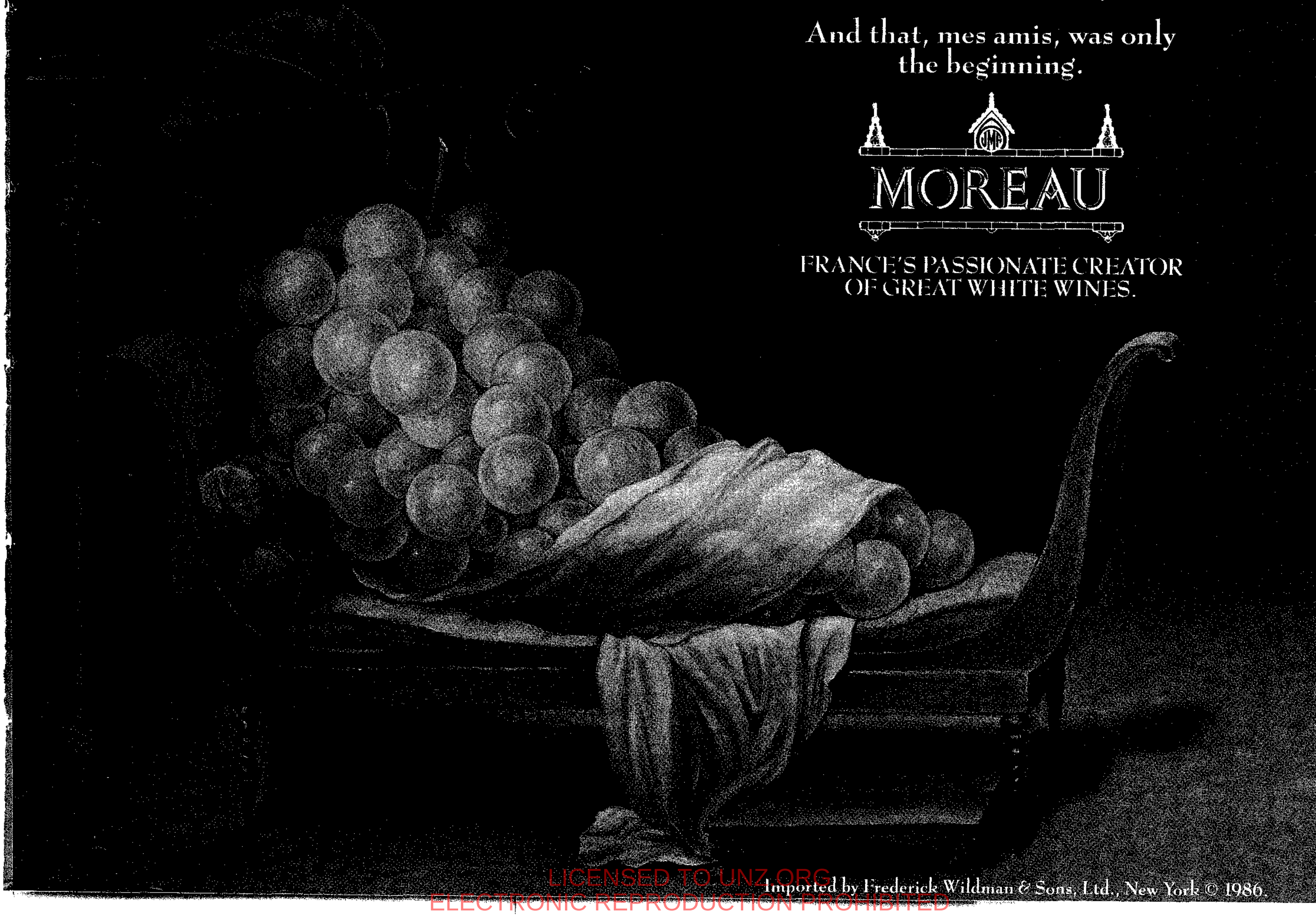

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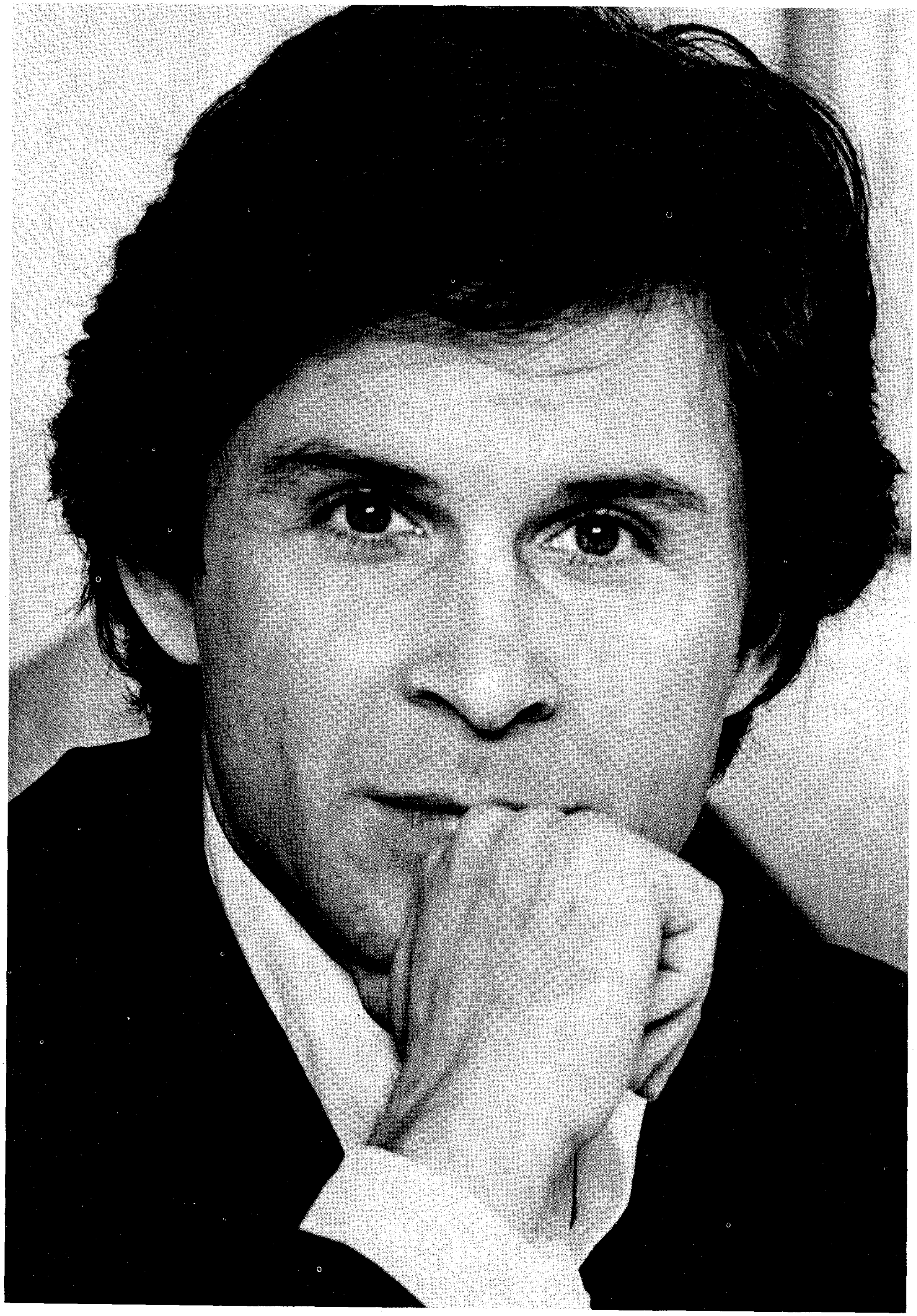
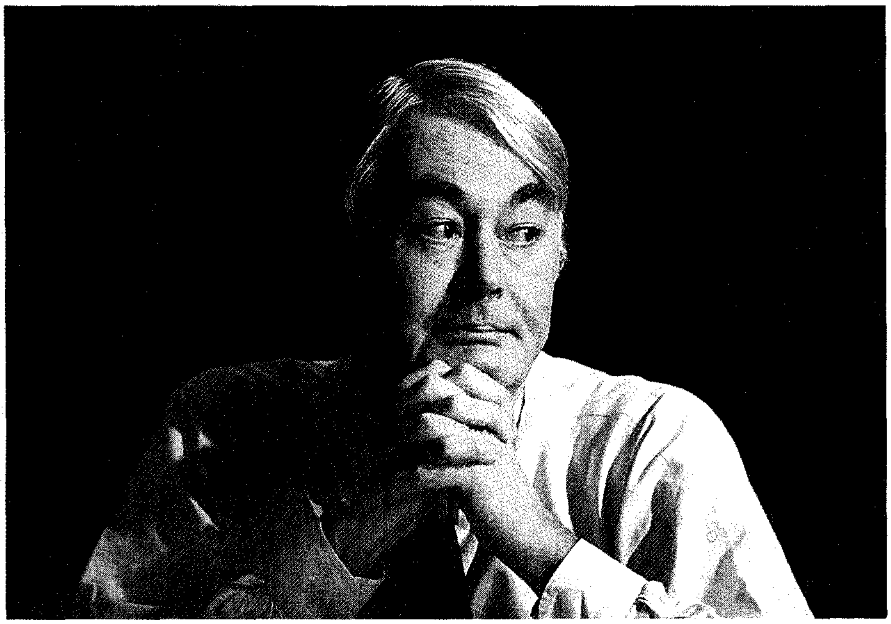
GEORGES MARCIANO

GUESS
PARIS
WASHED JEANS



The National Interest/Michael Kramer

TROUBLE IN THE FAMILY



PENSIVE PAT: *Moynihan ponders the breakdown of the black family.*

Disintegration Blues

IMAGINE A DIFFERENT FOURTH OF JULY this summer, with Ronald Reagan, Lee Iacocca, and a few million other people gathered at water's edge to celebrate a statue of William Marcy "Boss" Tweed. Crazy? At one time, it seemed like a sure bet. In 1870, plans were afoot for a monument to the Boss—smack in the middle of New York Harbor. A year later, the proof of Tweed's corruption was leaked to the New York *Times,* and the rest is history.

One of those who came to power in the period following Tweed's demise was David Hill. A hundred years ago today, Hill was the governor of New York.

Read about Hill in *A History of New York State* and you can't help thinking about Ed Koch and the city's current scandal: "A man of undoubted intelligence... [Hill] was personally honest in financial matters. But he was also a spoils politician who was willing to go to almost any extreme to ensure a victory for himself.... Unlike many other politicians of the day, he had no apparent desire to use his official position to acquire a fortune. Power was an end in itself, and he sought it relentlessly."

The moral of these stories is plain: Too often—and despite the ideological differences that distinguish public officials—the only thing that changes in politics is the names. Or, as New York's flailing mayor said recently, "At this very minute, a baby is being born who will someday turn out to be corrupt."

Corruption may be forever, but some things *have* changed: A century ago, caring for waves of immigrants was America's biggest problem. Today, our troubles are homegrown—in the midst of plenty, the plight of America's poor is our sorriest spectacle. And on this issue, no one has better tweaked the nation's conscience than Pat Moynihan in his new book, *Family and Nation,* a collection of the senator's Godkin Lectures at Harvard.

Moynihan is more than merely conversant with his subject. For over two decades as a policymaker and governmental insider, he has been involved in some serious attempts to do something about it, beginning with a famous report in 1965 in which the idea of a "national family policy" was first broached and for which Moynihan was much vilified. So attention must be paid—all the more so because it is now painfully evident that Moynihan was right all along.

The particular focus of *Family and Nation* is the disintegration of America's families, especially its black ones. It is also a chronicle of twenty years of proposals and inaction by the federal government, which has failed to deal with the growing number of children in poor and broken or single-parent homes.

The numbers are staggering: Close to half of all black families are headed by women without husbands (twenty years ago, only a quarter were); by the year 2000, the figure could reach 70 percent. More than half of all black babies are born out of wedlock, and one in four is born to a teenage mother who is likely to be unmarried.

Whites aren't immune. The problems are growing for both races. Overall, while children constitute only 27 percent of the population, they account for 40 percent of the poor. And, says Moynihan, "in the period 1980–2000 the number of female-headed families will increase at more than five times the rate of husband-wife families."

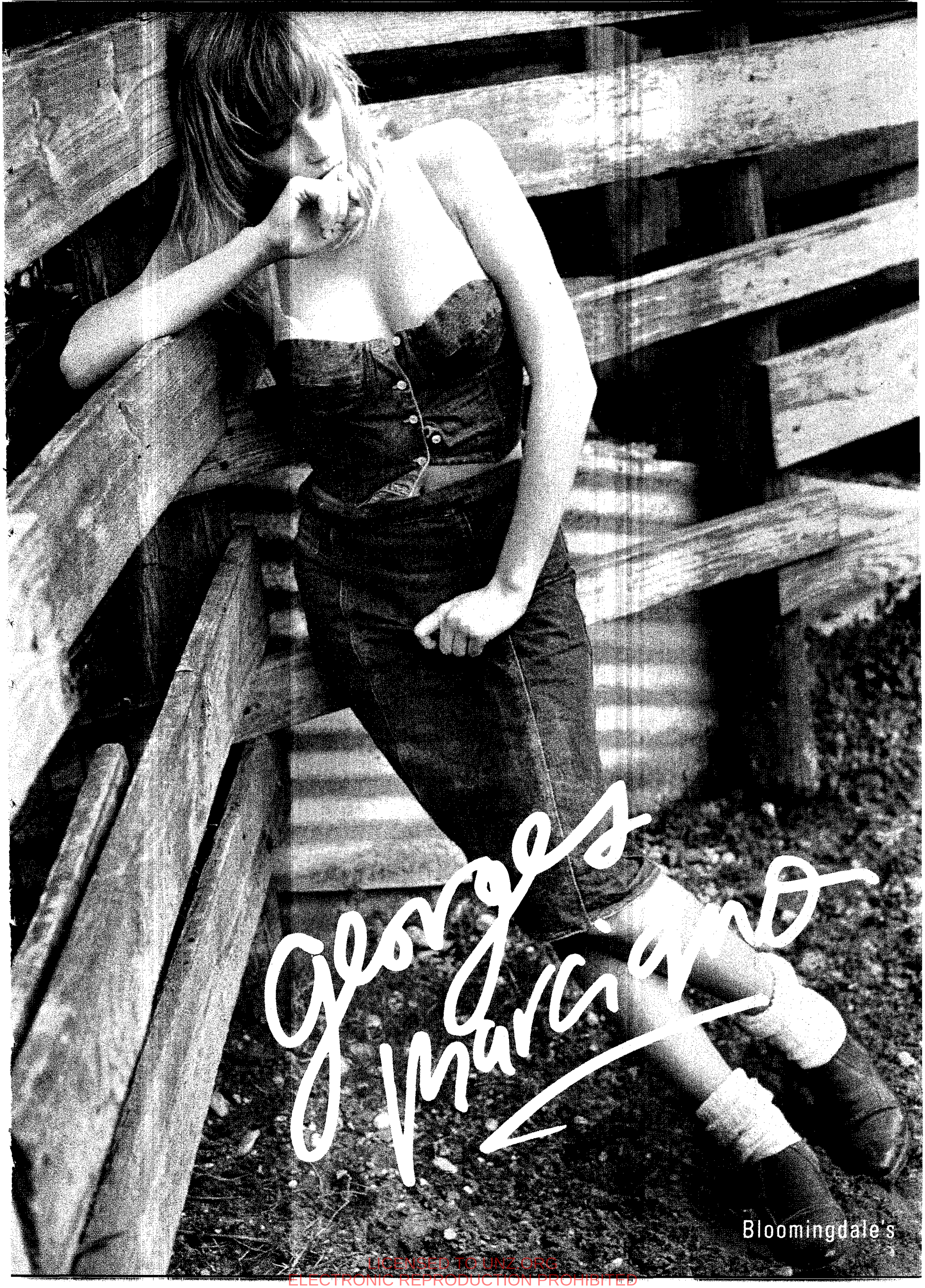
As conditions worsen, the nation is awakening. Hardly a week goes by without a white paper or special report, and rarely is a punch pulled. So, for instance, on Bill Moyers's CBS documentary *The Vanishing Family: Crisis in Black America,* Timothy McSeed, a resident of Newark's ghetto who describes himself as possessed of "strong sperm," tells of fathering six children by four different women, none of whom he supports.

As if to say, "We told you so," the Reagan administration delights in such exposure. Echoing Tocqueville's 1835 memoir on pauperism ("Any measure which establishes legal charity on a permanent basis and gives it an administrative form thereby creates an idle and lazy class"), the president has said, "There is no question that many well-intentioned Great Society-type programs contributed to family breakups, welfare dependency, and... births out of wedlock."

The books and studies that "prove" this case, including, especially, Charles Murray's *Losing Ground: American Social Policy, 1950–1980,* are required reading on the right. Simply put, argue Richard Vedder and Lowell Gallaway, two Ohio University economists, the story of welfare in America is "typical of what happens when well-established principles of human behavior are ignored. In this instance, the [proposition] that subsidization of an activity will create more of it." Put even more simply, Murray has consistently said that AFDC (the Aid to Families with Dependent Children program or, loosely, welfare) actually *causes* unemployment among black males, by removing their incentive to work.

The whole of *Family and Nation* is more than a mere rebuttal of Murray and his clones, although Moynihan takes some well-aimed shots. He knows, for example, that AFDC payments go overwhelmingly to single mothers and, in sum, are too little for subsistence. He knows, too, that the more generous social-welfare programs of other nations do

Photograph by Cynthia Johnson/Gamma-Liaison.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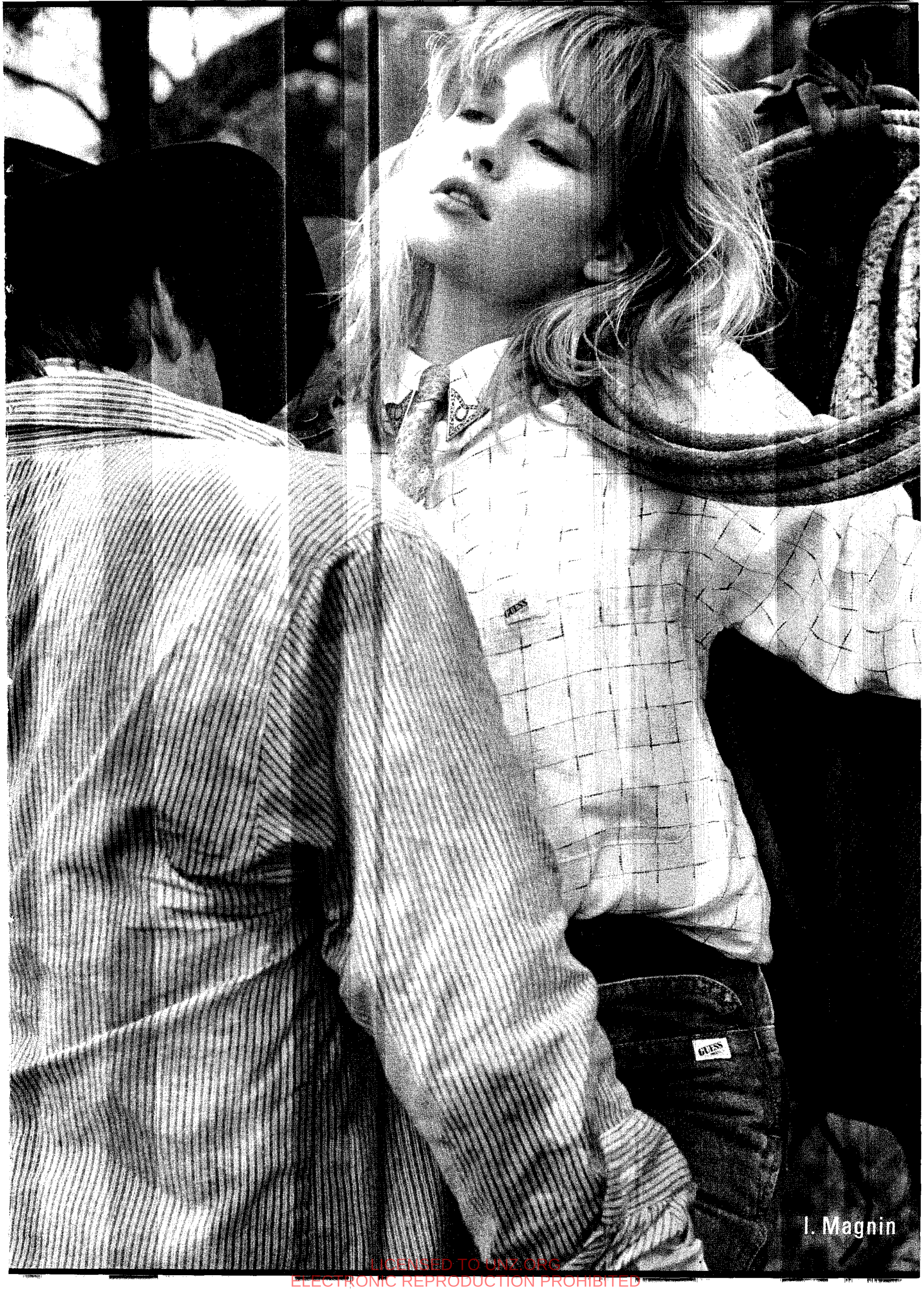
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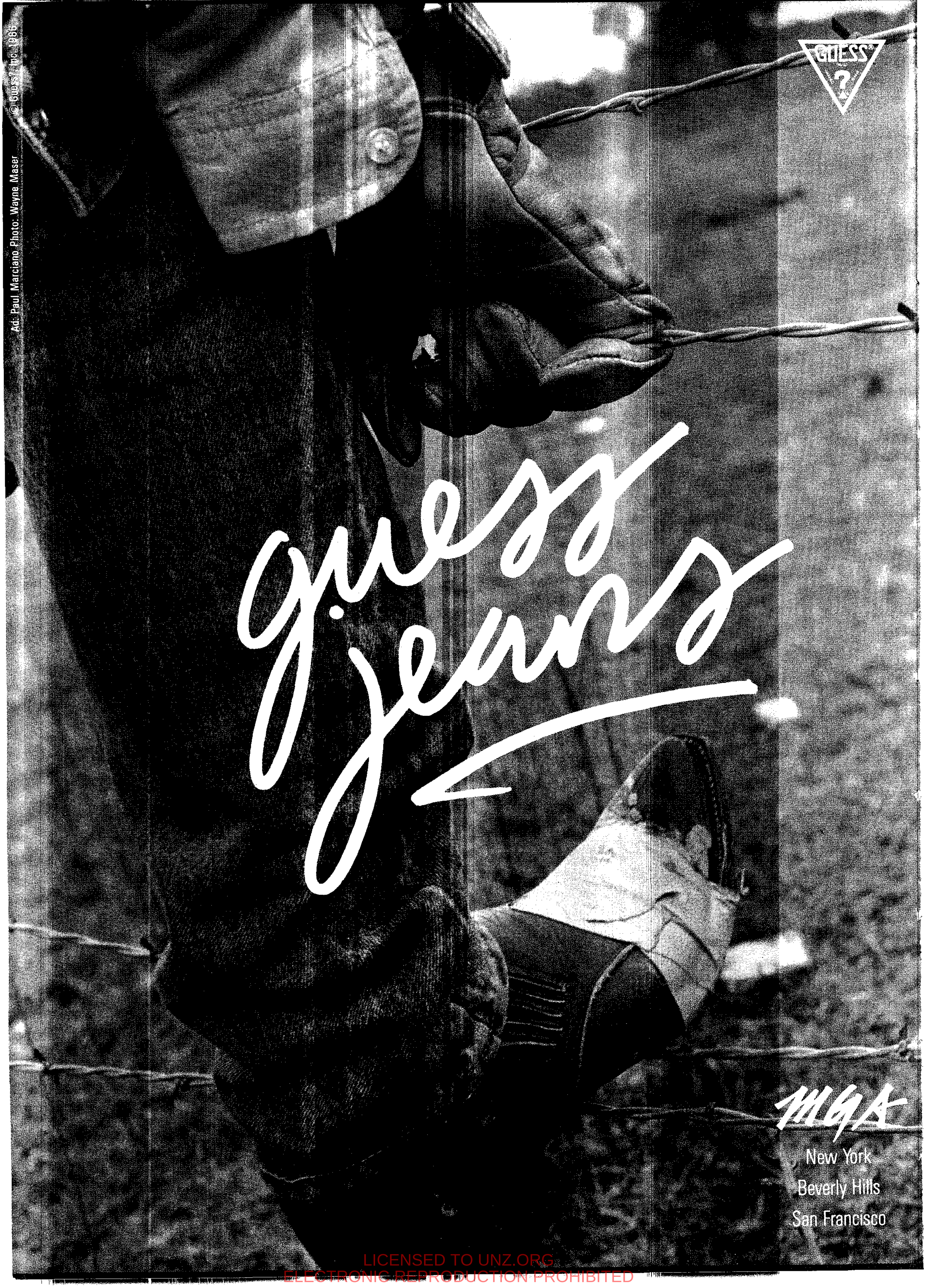
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not act as an incentive to childbearing. What Moynihan says of *Losing Ground,* which he claims has been accepted by the Reagan administration "as a kind of court order enjoining the pursuit of social policy in the precincts of the U.S. Capitol," is that Murray "attributes developments that trouble [him] to government actions that mostly began *after* these developments had commenced."

Having neatly rebuked Murray, whom he calls a serious scholar despite Murray's support of William F. Buckley Jr.'s proposal for "taking away the right to vote from anyone who [has] no source of income except welfare," Moynihan is less helpful in shaping a future. He knows, as he says, that family deterioration "neither proceeds from nor responds to efforts at relief."

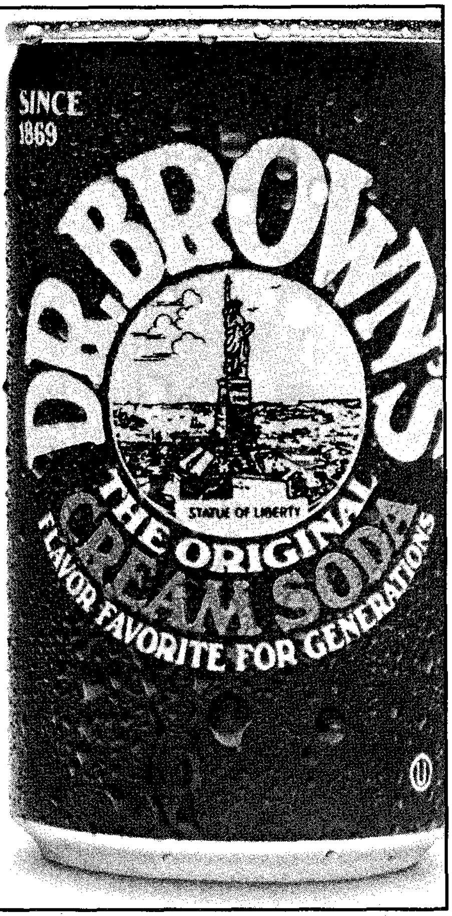
That Moynihan is and always has been at the forefront of the debate is reason enough for applause. But in fact, he *does* offer some solutions, and most of them should be compatible with the prevailing conservative mood. Consider his endorsement of Reagan's proposal to increase the personal-income exemption to $2,000—or his impatience with the world's Timothy McSeeds. What to do? "Hunt, hound, harass," says Moynihan. "The absent father is rarely really absent.... The federal government should have the fullest authority to withhold payments from wages and other income.... And for the too-much-pitied unemployed teenage male there would be nothing wrong with a federal work program—compulsory when a court has previously ordered him to support his children—with the wages shared between father and mother. This... is not likely to get started or to work very well if it does," admits Moynihan. "The disorder of the times would likely enough defeat it. But it does make a statement about legitimacy: there must be an acknowledged providing male."

Not much, perhaps, but something. For more, for something approaching real progress, the only answer is self-help, as many prominent blacks have come to acknowledge. "Although white institutions can and should create an economic climate in which such changes can occur," says Roger Wilkins, "they will not and cannot make the cultural changes which can keep black youths from going to prison or having babies or otherwise destroying their futures at such an alarming rate. Only black people can do this... [and] we are not doing as much as we should."

The Reaganites read "we" and smile. Wilkins is right, they say: Let the blacks help themselves. Moynihan, wiser and less ideological, a man who has learned from experience and who isn't afraid to let the evidence guide him, sees "we" as everyone. And in our hearts, we know he's right. ■

"A young man asked me for a word of sound advice; I gave him three: Dr. Brown's Soda."
—Dr. Brown

THE PERFECT SOFT DRINK



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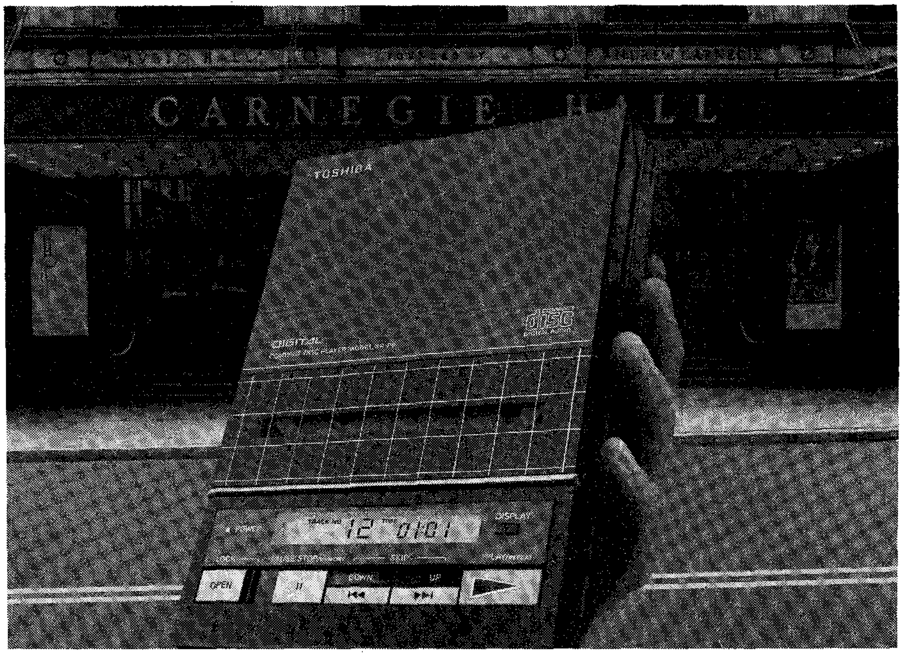

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The Bottom Line/Dan Dorfman

CARL ICAHN'S $100-MILLION NOSEDIVE

CARL ICAHN: *En route to a bailout?*

Trouble at TWA

THE FOX MAY HAVE OUTFOXED HIMSELF. Already suffering a paper loss of about $100 million, takeover artist Carl Icahn, who fought long and hard to gain control of Trans World Airlines, is now looking to bail out, I'm told.

What's more, I've heard that TWA's planned $250-million takeover of Ozark Holdings may be scrapped—even before the necessary regulatory approval is obtained—because of larger-than-expected losses by TWA.

Icahn, 50, chairman of TWA, the country's fourth-largest airline, and head of the brokerage firm Icahn & Company, denies it all. "I believe very strongly in the long-term viability of TWA, and this would certainly be the worst time to sell it or to consider selling it," he told me.

Maybe so, but sources close to Icahn tell me it's only a matter of time before he and TWA part company—though the parting may have to wait until the canny Icahn can work out some scheme for turning the hefty paper losses on his TWA holdings into a worthwhile profit.

Icahn owns 16 million TWA shares, which he accumulated over a lengthy period for about $310 million, or an average of slightly more than $19 a share. Based on the stock's recent price of just over $13, Icahn is sitting with a paper loss of about $100 million. Together with his limited partners, he controls 19 million shares, or about 47 percent, of TWA's stock.

Icahn officially took control of the company January 3, and not long afterward, some top Wall Street firms, such as Salomon Brothers and Oppenheimer & Company, recommended the stock, predicting strong earnings. Things looked so rosy at first that Icahn went on an expansion binge. He worked out a deal to buy Ozark, a purchase that would have given him control of 70 percent of the traffic in St. Louis, where both TWA and Ozark have substantial operations.

Today, however, Icahn concedes that "things are not good"—though that's hardly news. He blames much of his troubles on the fear of terrorism, which has sharply reduced overseas air travel by Americans. (Overseas travel represented 42 percent of TWA's 1985 revenues of almost $3.8 billion.) "Short term, we obviously have headaches," says Icahn, "and our second-quarter results will be well below expectations."

The first quarter, reflecting a strike by flight attendants, fare wars, and a weaker U.S. dollar, in addition to the terrorism problem, showed a huge loss of almost $170 million. One airline analyst is already projecting second-quarter losses in the $60 million-to-$70 million range.

Icahn is obviously concerned. "We're going to have to be stringent and lower costs even more," he says. "We're looking at every area." Though reluctant to spell out the company's cost-cutting plans, Icahn said that advertising would be cut back and the number of planned European flights reduced.

Advertising cutbacks could increase TWA's problems by reducing its exposure at a time of increasingly fierce competition. Given the substantial concessions in wages and benefits that he has already won from TWA employees, Icahn may find it hard to achieve additional cuts. He has already extracted annualized wage-and-benefit savings of over $250 million from pilots, machinists, and non-contract employees. And he's expected to save another $100 million annually when TWA resolves its dispute with the flight attendants.

Lower fuel costs help, but TWA's savings are limited compared with those of its competitors, since the TWA fleet is said to be older and less efficient than many other fleets.

Icahn denies that he's trying to sell TWA's reservation system, the third largest in the industry, to boost TWA's cash position (UAL was the rumored buyer). But he did tell me he was exploring a joint venture with another airline (not UAL) to share the system. That would be a cash booster to TWA, whose debt stood at $800 million at the end of 1985.

Icahn's innumerable plays in the takeover game are said to have enriched him personally by well over $160 million. In the case of TWA, however, Icahn may need enormous patience to recoup his $100-million loss. True, the company's valuable overseas routes could be sold. But any company that might be tempted to take that system over, such as AMR (American Airlines) or Delta Airlines, would risk sizable losses over the short run—and perhaps the long run too.

The sale of TWA assets aside, some industry experts argue that a turnaround in TWA's fortunes could be a long way off. For example, Frank Borman, chairman and chief executive officer of Eastern Airlines, tells me the terrorism problem will make a turnaround at TWA much more difficult—perhaps impossible—unless the employees are willing to take further reductions in salaries.

Whether Icahn would push for such reductions in the face of the big labor concessions that have recently been made is anybody's guess.

A number of analysts continue to take a positive view of TWA, citing the new, aggressive management, the big labor savings, and the prospects of a better economy. But Helane Becker, Drexel Burnham Lambert's airline specialist, disagrees. She sees some recovery from the disastrous results earlier in the year. However, she figures the company will lose about $170 million this year on top of a $193-million loss in 1985. And, at best, she expects a small loss or a break-even showing in 1987. Becker also points out that the company's big losses have led to a sharp decline in its book value—from $22.24 a share at year-end 1984 to $13.22 a share at year-end 1985. She also thinks it's possible that Icahn will try to bail out of TWA by selling off parts or all of the company.

Her investment view is equally bleak: "I don't see any reason why anyone should own TWA's stock," she says. ■

Photograph by Joyce Ravid.

RUTH RECOMMENDS

BY RUTH GILBERT

The Carlo Monzino Collection is at the Center for African Art May 8 through September 7, presenting objects in wood, bronze, gold, ivory, and leather from sixteenth- to twentieth-century Africa.

'MAPP & LUCIA'

Geraldine McEwan stars in a four-part mini-series, Sundays at 10 p.m. on Channel 13, about two women's struggle for social dominance in a British town. If you missed the May 4 opener, never fear, New York's own Channel 31 is showing it May 8 at 8 p.m.

PING CHONG'S 'KINDNESS'

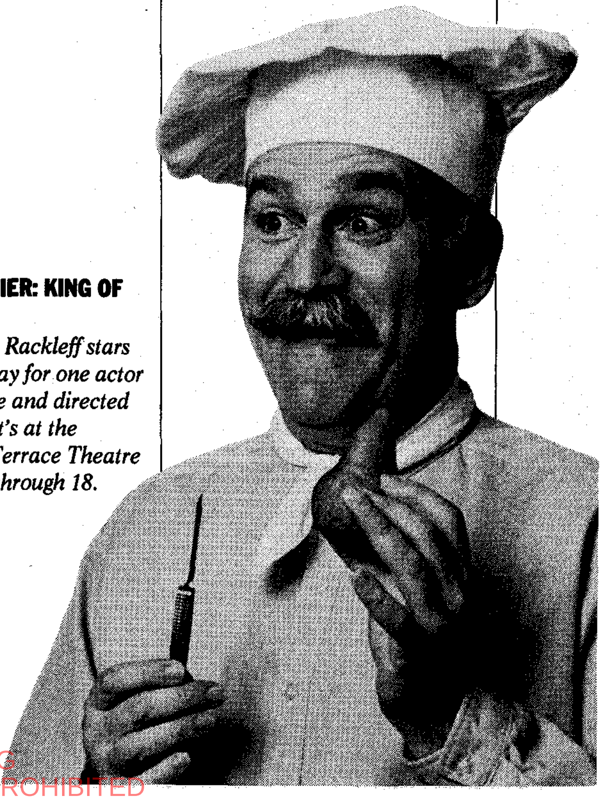
A tale of several friends, one of whom is a gorilla (see below), is playing at La Mama Annex through May 26. It's termed a metaphysical comedy, but don't let that throw you—it's lively and stunning.

VASANTAMALA DANCE TROUPE

Shakti, one of Asia's most acclaimed Hindu Japanese dancers, performs Salome *at the Triplex Theater 2 on Chambers Street May 6 through 10. Above she triumphantly bears the head of John the Baptist.*

'THE COMEDY OF ERRORS'

Paul Vernet (left) and Peter Barbieri are the two Dromios in the National Shakespeare Company's production. It's at the Cubiculo May 9 through 18.



'ESCOFFIER: KING OF CHEFS'

Owen S. Rackleff stars in this play for one actor (he wrote and directed it, too). It's at the TOMI/Terrace Theatre May 13 through 18.

Photographs: top right, Iwata; center, Bob Shamas.

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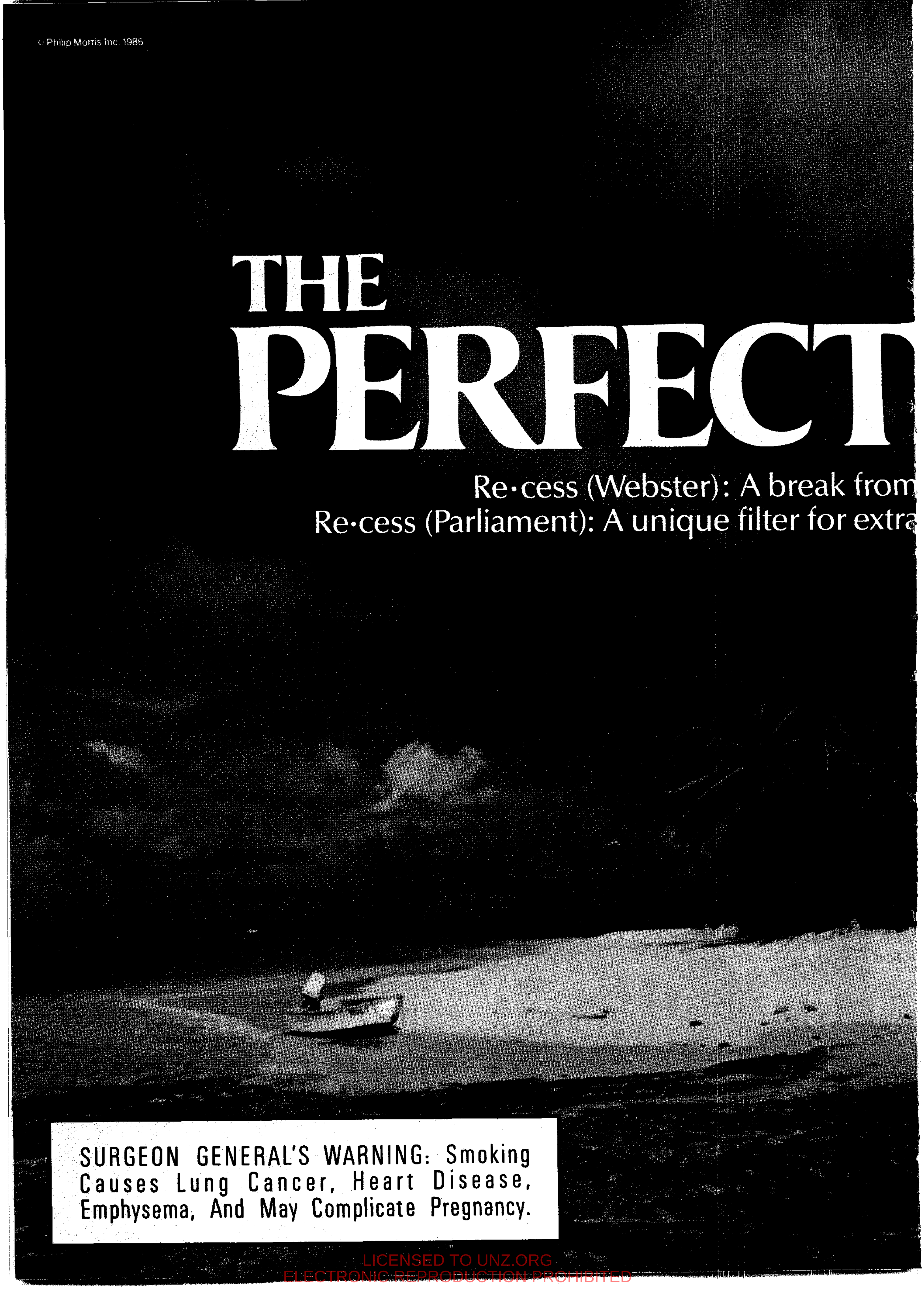
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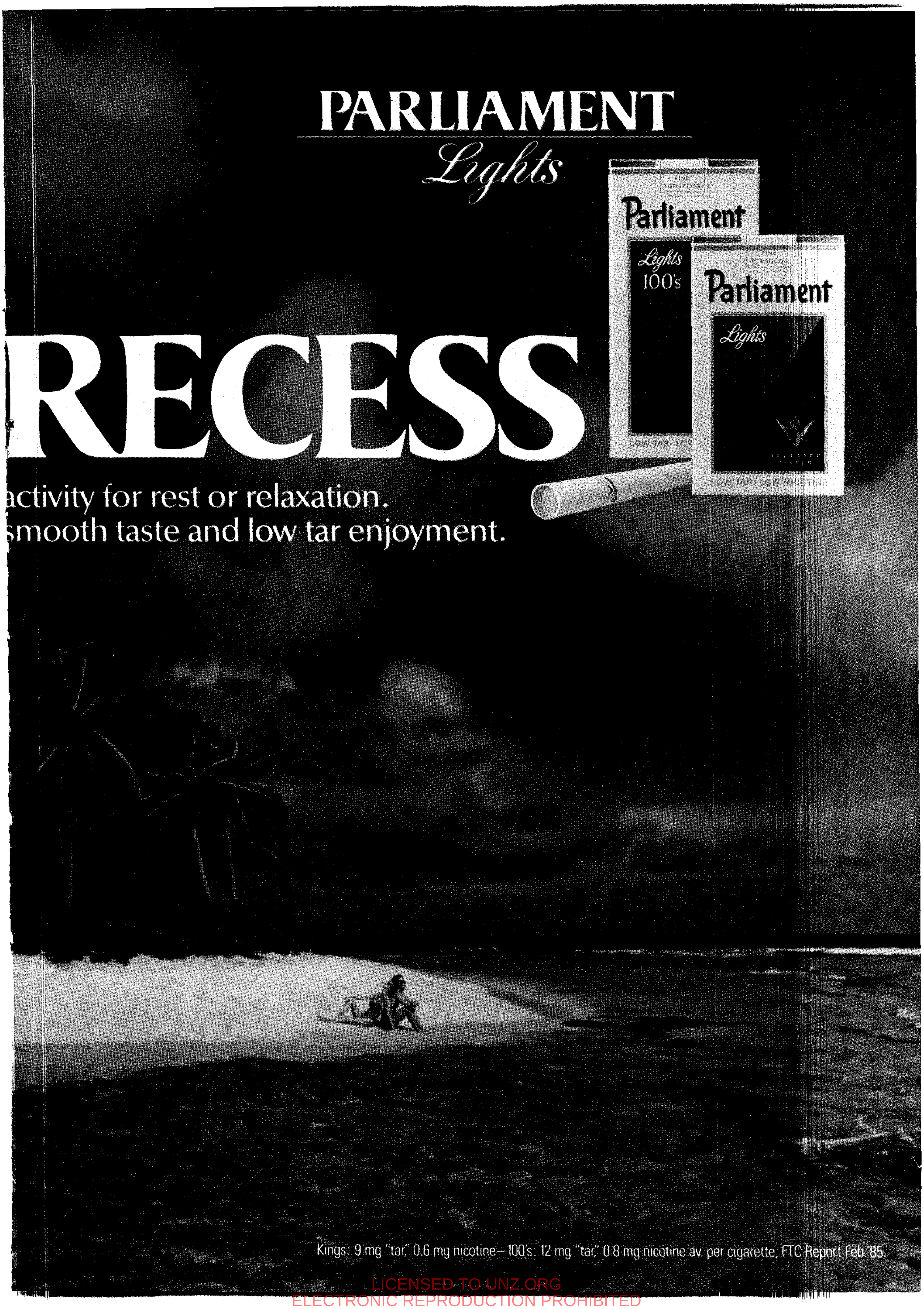
SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.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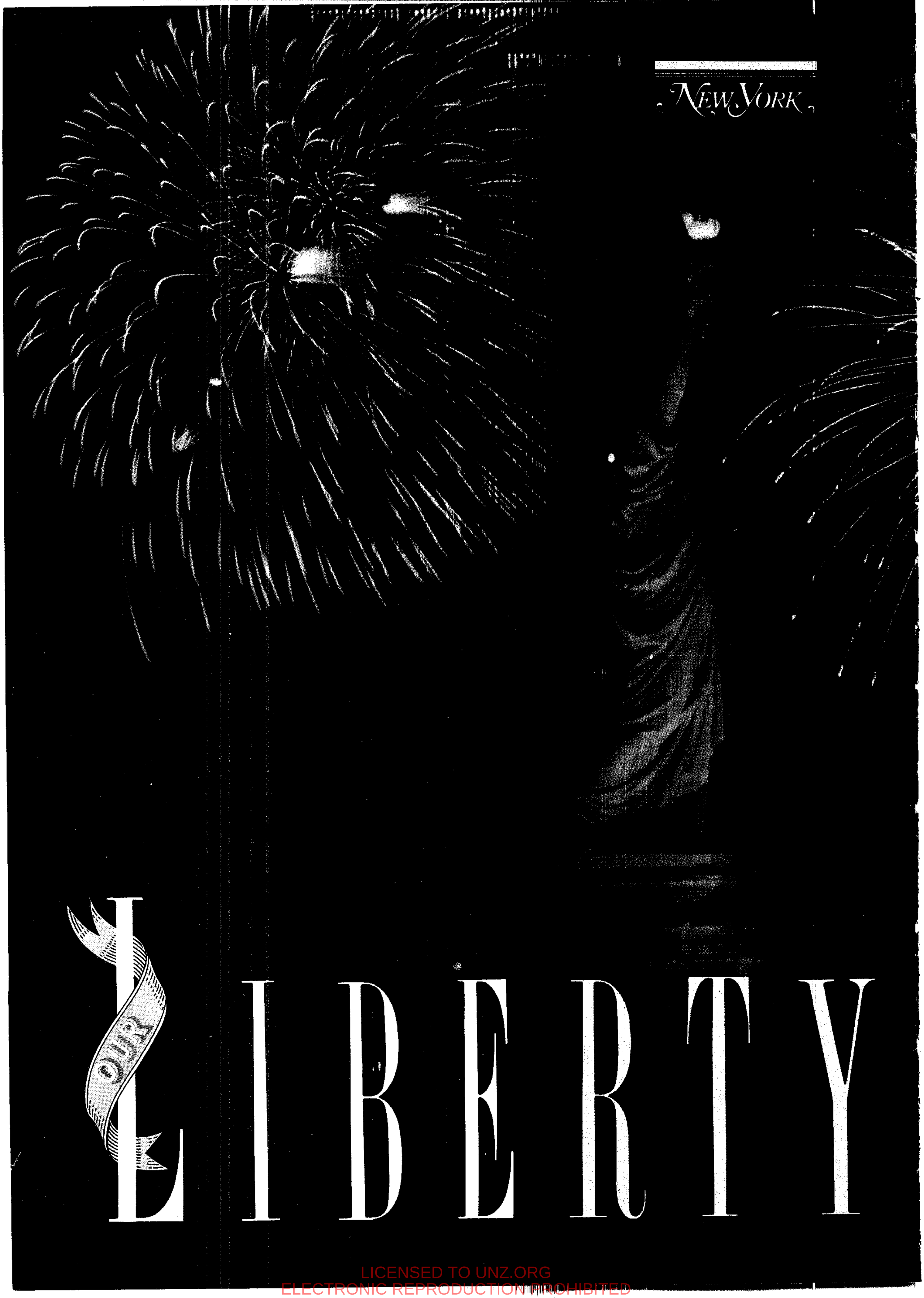
Kings: 9 mg "tar," 0.6 mg nicotine—100's: 12 mg "tar," 0.8 mg nicotine av. per cigarette, FTC Report Feb.'85.



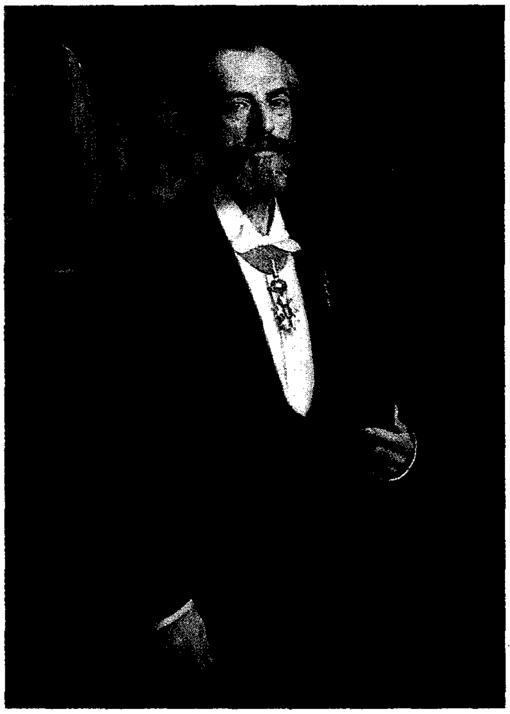
OUR LIBERTY

The Statue of Liberty is the ultimate American icon—and its centennial this summer will be one of the great star-spangled spectacles of the age. In this special issue, a dozen accomplished New Yorkers write about the Statue's meaning—to the nation's sense of its destiny, to their own lives, and to ours.

PHOTOGRAPH BY JAKE RAIS

A STORY TO REMEMBER

By PETE HAMILL



Frédéric-Auguste Bartholdi

THE WONDERFUL OLD STATUE survives. Over the past hundred years, she has been used to sell warehouses and war bonds. She has been cartooned and lampooned, made into a magazine and a musical. She has been held hostage by political radicals, sentimentalized by bogus patriots, appropriated, besieged, exploited by hustlers and cynics. None of that seems to have mattered.

From the slopes of Brooklyn, the Statue resembles a small green toy. From the Battery, she is a curious object, familiar yet strange, oddly rigid as she rides in the sea. For me, there are only two ways to see her properly: from the deck of an ocean liner after a long voyage as you come through the Narrows into the upper bay; or up close, the way we saw her as kids.

Up close, the Statue is at once amazing, preposterous, almost comical in her baroque immensity. On childhood trips to Manhattan, we had seen the Empire State or the Chrysler Building rising like sheer walls into the sky. But the Statue was a totally different experience. She rose 151 feet and one inch off her 89-foot-high pedestal (we learned from schoolteachers and tour guides), her massive feet wreathed in the broken chains of despots, her left hand holding a tablet with the date July 4, 1776, carved upon it in Roman numerals, wearing a seven-pointed crown, a spike for each of the seven seas. The size alone amazed us. It seemed impossible that mere men had made this thing, conceived it, shaped it, placed it here in the open to be battered and assaulted by wind and weather. The thing was just too huge, too grand, to exist in the real world. It seemed to belong more properly to that imaginary world where King Kong lived or giants roamed the earth. Liberty was a female Gulliver rising among the Lilliputians.

We were assured by those schoolteachers and tour guides that, yes, this was made by mortals. Still, she made us uneasy. My friends were, of course, wise guys trained by the Brooklyn streets to distrust all empty abstractions. And we understood in an instinctive way (beyond our articulation) that the Statue of Liberty was a piece of sculpted rhetoric. She was the stuff of Fourth of July oratory, which always had very little to do with the way we lived our lives. And yet we never really scoffed at the Statue of Liberty. Somehow, the Statue was saved from patriotic sentimentality by her face. That face was a woman's face, of course, but it was stern, even forbidding, the woman gazing straight ahead in an austere, incorruptible way, as if accustomed to the rigors of judgment. The face said, You can complain about me, criticize me, turn your back on me. But you had better not laugh at me.

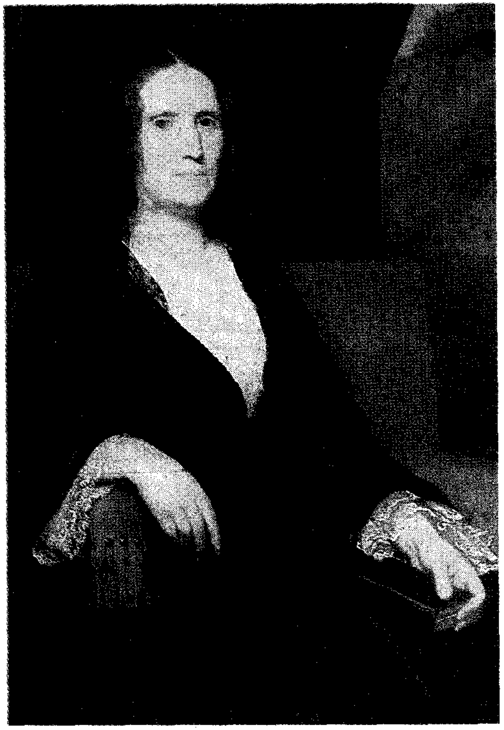
Across the years, as a young man and then as a father, I was drawn back to Bedloe's Island and the statue of the woman who occupies it with such certainty and finality. I loved the ride on the ferry, the Statue growing larger as we approached the island, and the way most kids reacted in amazement as we debarked together and looked up at the copper giant. Even a few years ago, when so many kids had become blasé after saturation with television and the triumphs of movie special effects, they still reacted the way we did when we were young. They walked around the base, gazing up from different angles as if to reassure themselves that what they were seeing was real, not some image cast upon a screen. They entered through the base. They saw the words of Emma Lazarus and photographs of immigrants, and they rose through the interior as high as it was possible to go. They were noisy and unruly, as kids always are in groups. But they also listened to the story. It remains a good story.

THE STATUE OF LIBERTY IS OUR MOST FAMOUS immigrant, conceived and born in France, carried across an ocean into the harbor, and, like so many millions of others, given space and dignity and function in New York.

History is always inexact, but it seems certain now that the idea for the Statue first came in 1865 from a remarkable French liberal named Édouard-René Lefebvre de Laboulaye. He was a professor of law, a typefounder, a novelist, chairman of the French Anti-Slavery Society, author of many articles on the United States and a three-volume history of our country, which he had never visited. He had been influenced strongly by de Toqueville, had translated Benjamin Franklin into French, was a member of the Union Leagues of New York and Philadelphia, and had corresponded with Lincoln. He was a great admirer of the liberal American Constitution, which was in such great contrast to the velvet tyranny of Napoleon III in France. And he knew that freedom was never a simple matter.

"Cobbling makes a cobbler," he said once. "You learn the practice of liberty by practicing it."

He was, of course, aware of the flaws of the United States, particularly the existence until the Civil War of 4 million slaves. This led him to support the abolitionist movement in the United States, some of whose leaders visited him in Paris (he spoke fluent English). The press was heavily censored under Napoleon III, so writing about the American Civil War gave Laboulaye and other liberals an indirect means of discussing the idea of freedom without risking a trip to the emperor's dungeons. Napoleon III was quietly supporting the slaveholders in their war against the Union, partly out of principle, in part because he knew Lincoln opposed the recent French conquest of Mexico and the imposed regime there, headed by Maximilian and Carlota. A Confederate victory would ensure the long life of the Mexican Empire.



Charlotte Bartholdi, the sculptor's mother

At a dinner party of fellow liberals in the summer of 1865 at Laboulaye's mansion in Glatigny, on the outskirts of Versailles, the talk was ebullient about the surrender of Lee and the end of slavery, the one great blot on the American experiment. But the talk was also darkened by news of the murder of Lincoln. Laboulaye spoke passionately about the joint history of modern France and the United States ("the two sisters") and recalled the great contributions made by the Marquis de Lafayette to the American cause. The idea of a democratic America was important to Europe and to France; its very existence was an act of political criticism. And he thought that the French should honor the liberal example of the United States in the same way Lafayette had honored the idea through his example. He said, "There you have the basis of American feeling for the French—an indestructible basis. The feeling honors the Americans as well as us, and if a monument should rise in the United States, as a memorial to their independence, I should think it only natural if it were built by united effort—a common work of both our nations."

At the party, taking notes, was a 31-year-old sculptor who was there to see Laboulaye about doing his portrait in marble or stone. His name was Frédéric-Auguste Bartholdi.

BARTHOLDI WAS A MEDIOCRE SCULPTOR AND AN extraordinary man. He was from Colmar, in Alsace, and it is one of the more delicious ironies attendant on his great masterwork that the stern face that greeted so many millions of immigrant Jews as they entered New York Harbor belongs to Bartholdi's mother, who was a virulent anti-Semite.

Bartholdi had almost no politics when he met Laboulaye, but under the older man's tutelage he embraced the liberal creed. Soon he, too, wanted free elections, freedom of the press, the end of state religion and state control of schools. Growing up, he'd never thought of these things. The son of a Colmar bureaucrat named Jean Bartholdi (who died when his son was two) and Charlotte Beysser, who had pretensions to the aristocracy (while paying lip service to republican ideals), Bartholdi simply wanted to be an artist. He studied painting, found he had no talent for it, and shifted to sculpture in the acceptable academic manner. At 22, he traveled to Egypt and, after seeing the Sphinx and the Pyramids, returned with the desire to create his own monumental form.

His mother served virtually as his agent, pushing his career, successfully finding him commissions (by 1865, he owned his own studio, in Paris), and sometimes intervening ferociously in his private life. It was no accident that his brother, Charles, who made the mistake of falling in love with a Jewish woman, ended his days in a madhouse and that Bartholdi himself didn't marry until he was 42. The first model for the Statue was in fact a woman named Jeanne-Émilie Baheux de Puysieux, who became his lover, but their long affair was constantly interrupted by Bartholdi's possessive mother. Their story did end in marriage in Newport in 1876, but the path to the altar was not a straight one.

The story of the Statue did not proceed on a straight line, either. After Laboulaye's initial proposal at the dinner party, nothing much was accomplished. Bartholdi made some sketches, which have not survived. Meanwhile, Laboulaye and other liberals were softening Napoleon III with their steady pressure. The absurd Mexican Empire collapsed. Laboulaye ran several times for public office and lost, but emerged with even wider fame. Then, in 1869, he astonished his followers, enraged his students, and baffled his friends by publicly supporting the new, more liberal constitution offered by Napoleon III. To many, that new constitution was a trick, a bag of empty promises meant to quell growing opposition to the regime. Laboulaye was accused of supporting it in order to get a seat in the cabinet. He was obviously embattled, but Bartholdi remained his friend. And if Laboulaye had put the monument out of his mind, Bartholdi had not.

In 1870, everything changed with the catastrophe of the Franco-Prussian War. For nationalist and political reasons (Napoleon III was bad, but Prussia was worse), Laboulaye supported the war, and Bartholdi went off to fight as an officer. But the war was a humiliation for France. Napoleon III was captured on the battlefield at Sedan and shipped off to exile in England. Prussia dictated the surrender terms, taking Bartholdi's native Alsace as one of the prizes of war. Then Paris rose in revolt, proclaiming the Commune. By the time Bartholdi saw Laboulaye again, in 1871, Frenchmen

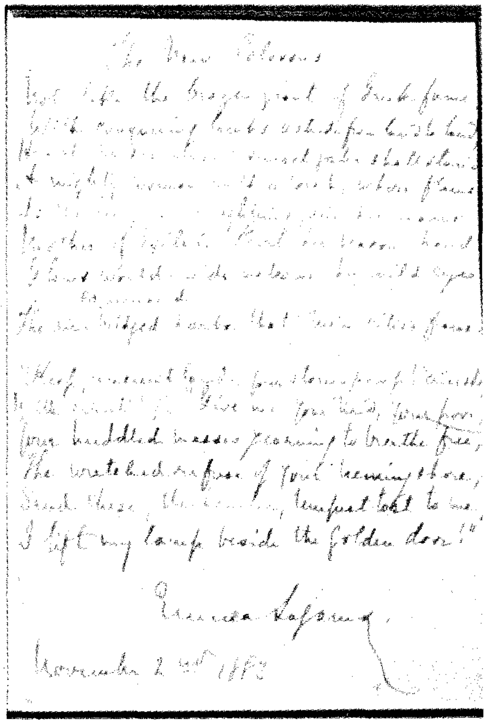
©1985 *The Statue of Liberty, the First Hundred Years.*

were killing Frenchmen as the forces of the French right, based in Versailles, laid siege to Paris, where starving Communards were soon eating rats and slaughtering the elephants in the zoo. Bartholdi was appalled; Laboulaye was resigned.

And one evening, at the Laboulaye dinner table in Glatigny, the conversation returned again to the gift for the Americans. Bartholdi reminded the guests that in 1876 the Americans would be celebrating the one-hundredth anniversary of their revolution; wouldn't it be fitting for France to use that event to present the Americans with a special gift? The sculptor elaborated: "I think it would be well to offer the Americans a statue. A statue of liberty." What sort of statue? "If possible, it ought to be a statue that can be seen from the shores of America to the coast of France."

Many of the dinner guests laughed. But Laboulaye seized on the idea; it must have been easier to conceive of such a project than to deal with the real horrors of Paris. He said to Bartholdi, "Go to America. Go see the country and bring us back your impressions. If you find a happy idea, one that will rouse public enthusiasm, we may take up a subscription in France."

On June 8, 1871, a few weeks after the troops of the French right smashed into Paris and began killing Communards (20,000 were to die in the bloodbath), Bartholdi sailed for the U.S. on the steamer *Pereire.*


Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore,
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!"

Emma Lazarus.
November 2nd 1883

The holograph of Lazarus's poem

Courtesy of the Museum of the City of New York.

BARTHOLDI SAW BEDLOE'S ISLAND when he entered the harbor, and then made his first sketch of the Statue. He met with various Francophiles in New York and was helped immensely by Charles Sumner, the old abolitionist and former chairman of the Senate Foreign Relations Committee. He had an unhappy interview with President Grant, who was at an age when he could not believe much in idealistic abstractions such as liberty. He encountered indifference, even hostility, from the rich; the country had entered one of its conservative cycles and wasn't much in favor of some foreigner's planting subversive notions of liberty in New York Harbor.

But Bartholdi had crystallized his vision, and though there were other possible sites, he knew that New York was the only place for his colossus. He later wrote,

> The picture that is presented to the view when one arrives in New York is marvelous. When—after some days of voyaging—in the pearly radiance of a beautiful morning is revealed the magnificent spectacle of those immense cities, of those rivers extending as far as the eye can reach, festooned with masts and flags; when one awakes, so to speak, in the midst of that interior sea covered with vessels—some giants in size, some dwarfs—which swarm about puffing, whistling, swinging the great arms of their uncovered walking beams, moving to and fro like a crowd upon a public square, it is thrilling. It is indeed the New World which appears in its majestic expanse with the ardor of its glowing life.

He was not entirely happy with what he saw. In a letter to Laboulaye, he expressed admiration for American institutions, the patriotism of the citizens, the impersonality of the civil service. "Yet my old European shell is a bit chilled by the ruling material sense of affairs," he wrote. "Their way of life seems to leave the Americans without time to live. Their habits and conventions are not in accord with my idea."

He needed from the Americans only the site; the money to build the Statue would be raised entirely from the people of France, a centime at a time, with nothing at all to be contributed by the American government. The Franco-American Union was formed. The Americans agreed reluctantly to give Bedloe's Island to the mad Frenchman. Money began to accumulate in France, and Bartholdi went to work. There was not enough time to complete the Colossus for the 1876 celebrations, but Bartholdi did complete the hand holding the torch and brought it to the centennial World Fair in Philadelphia, where it amazed thousands.

Other remarkable characters soon entered the story. Gustave Eiffel, a young engineer and bridge-builder, solved the problem of the structure, electing to hang the Statue's 90-odd tons of copper skin on a core pylon of four iron columns, creating, in effect, the first skyscraper. Eiffel's famous tower in Paris was still nine years away. But his solution for Liberty was ingenious (earlier notions included filling the Statue with sand to prevent it from falling over in a high wind). As Leslie Allen describes it in *Liberty: The Statue and the American Dream,*

> Eiffel's design solved the unprecedented problem of connecting the pylon to the irregular contours of the copper skin. Projecting from the pylon were eight levels of L-shaped iron bars, horizontal struts with diagonal bracing between them—the secondary supports. The struts would be bolted to flat bars—the tertiary supports. These, connected in turn to iron strapwork on the skin, would function like springs. Thus the statue would literally float on its framework, in a brilliant demonstration of the resiliency of wrought iron. With iron placed against copper, harmful chemical changes could be expected, so a protective layer of asbestos was set between them.

The Statue and its framework soon began to rise over the studio of Gaget, Gauthier et Cie. in Paris. There, Bartholdi served as a kind of producer-director as skilled craftsmen made the increasingly larger models from his original designs. They shaped the copper skin (three thirty-seconds of an inch thick) using a techique called repoussé to follow the shapes of wood forms that duplicated the original plaster ones. Bartholdi also sold tickets to those who wanted to watch the work in progress; even former president Grant joined the workshop's estimated 300,000 visitors. On the Fourth of July, 1884, the Statue was formally given to the American people through Levi Morton, an ambassador to France. But there was a major problem: The French had built the Statue, as promised, but the Americans hadn't raised the money for its base.

The problem was both political and economic. All sorts of arguments had been raised against the Statue. Politicians from other states said that, since the Statue would stand in New York Harbor, New York should pay for it. Some critics objected to placing a woman in the harbor, particularly one bedecked with pagan symbols; why not a statue of Uncle Sam? One businessman offered $25,000 toward the cost of the base if he could place the name of his castor oil on the sides ("Castoria Enlightening the World"). By this time, Richard M. Hunt had been enlisted to design the pedestal; LaFarge was a mutual friend, and Hunt had met Bartholdi during a fund-raising trip in 1876. After several false starts, Hunt evolved a simple design that is at once functional (it securely anchors the Statue) and handsome. There are 40 shields on the façade, representing the states of the Union at the time, and the potential for monotony is bypassed with a Doric frieze, a triple balcony, and blocks that make a checkerboard-like pattern. It serves the Statue without overwhelming her.

But it seemed for a while that the Statue would never rise in the harbor, because there was no money for the base. This brought Joseph Pulitzer into the story. He was an immigrant from Mako, Hungary, the son of a prosperous Jewish grain dealer and his Catholic Austro-German wife. He served for a year in the Union army and then settled in St. Louis. He took a job on a German-language weekly called the *Westliche Post* and began one of the most remarkable careers in the history of American journalism.

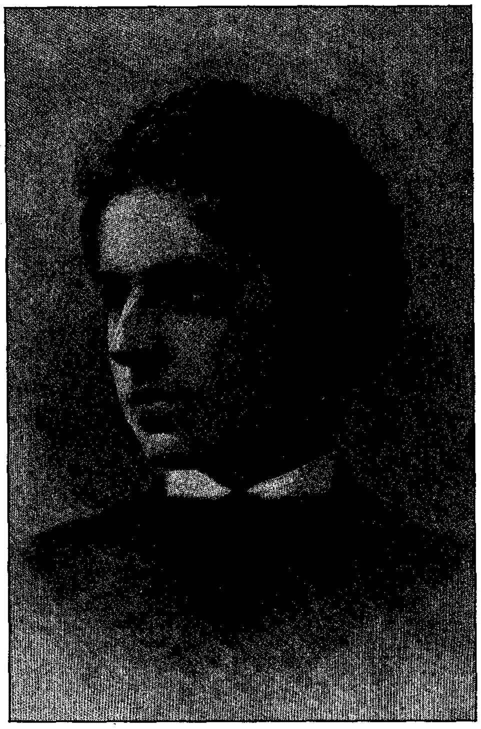
Originally a liberal Republican, Pulitzer quit the party in disgust over its postwar greed and corruption, and became a Democrat. In 1878, he bought the bankrupt St. Louis *Dispatch* for $2,500, made it profitable within a year with a mixture of popular writing and liberal politics, and by 1883 was bargaining with Jay Gould for a discredited sheet called the New York *World.* Although the paper was losing $40,000 a year, Pulitzer was so eager to have a New York paper that he ultimately paid Gould $346,000 for it. Within three months, the liberal, reformist, breezily written *World* had doubled its circulation.

Pulitzer saw the dilemma of the Statue as a possible way for the *World* to become the top-selling paper in the city. He decided to lead the fight to raise money for the final construction of the Statue, stating in a front-page editorial, "Let us not wait for the millionaires to give this money. It is not a gift from the millionaires of France to the millionaires of America but a gift of the whole people of France to the whole people of America. . . . Let us hear from the people."

By August 1884, more than 120,000 contributions had poured into the *World* office, and the name of each contributor was printed in the newspaper. The amounts ranged from a nickel to $250. And as the total passed the required $100,000, circulation of the newspaper soared to 170,000 a day. On May 21, 1885, *Liberty Enlightening the World,* dismantled and packed into 220 crates, sailed for America aboard the French warship *Isère.* It arrived off Sandy Hook on June 17. Soon an army of laborers was at work on Bedloe's Island. And Pulitzer had added the Statue's likeness to the masthead of the *World.*

Pulitzer also was responsible for bringing Emma Lazarus into the story of the Statue of Liberty. The daughter of well-off Sephardic Jews, she translated Victor Hugo, Heine, and Petrarch while still in her twenties. She was friendly with William James, Henry George, and James Russell Lowell, and felt secure as an American. She was not religious. Everything altered for her in 1881, when pogroms followed the assassination in Russia of Czar Alexander II. Thousands of Russian Jews began arriving in New York, and under the influence of Rabbi Gustav Gottheil, Lazarus started working for the Hebrew Technical Institute. A camp for Jewish refugees had been set up on Ward's Island, and Gottheil took her there. This changed her life and her poetry.

In 1883, she was asked to contribute a poem to one of the fund-raisers sponsored in part by Pulitzer. Poems were to be read and their manuscripts later auctioned, with all the money to go to the pedestal fund. She contributed "The New Colossus." Pulitzer published it in the *World,* but the poem—among the best known in American history—did not become a part of the Statue until 1903. In 1883, the Statue was not yet a symbol of the triumph of the immigrant, or of the U.S. as "Mother of Exiles." That would change as the country changed, as the great flood tide of immigration started, in 1890. By the time her words were engraved on a bronze tablet and placed within the base, Emma Lazarus was long dead. She was in Paris when the Statue was unveiled and a year later died of cancer, at 38.

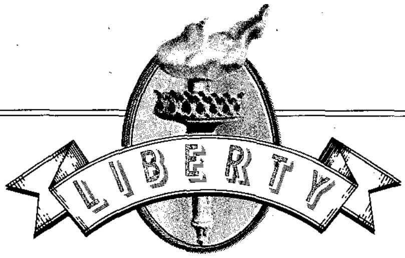

Emma Lazarus

EMMA LAZARUS WASN'T THE ONLY one who helped build the Statue of Liberty who was absent from its unveiling on a foggy morning in 1886. Laboulaye died in 1883. None of the workmen were present, none of the New Yorkers whose nickels and dimes had paid for the base. A boat chartered by the Woman Suffrage Movement sailed around in the harbor, using a megaphone to make the point that if this colossal woman could step down from her pedestal, she would not be allowed to vote. Instead, the island was packed with the fat cats who had refused to contribute money, with politicians of every stripe, with various stuffed shirts and wheeler-dealers. Nothing ever changes much.

Bartholdi was in the crown, waiting for a signal from a boy on the ground to release the veil. While he waited, Senator William Maxwell Evarts, a notorious windbag, was filling the air with oratorical gas. He paused for breath and the boy thought he must be finished. He signaled Bartholdi, who pulled the lanyard and unveiled the Statue of Liberty. There was a great cheer, whistles blew, foghorns moaned, fireworks exploded—no doubt in celebration of the Statue, but probably also in relief at the end of Evarts's speech.

All those men and women are long gone now, and the Statue remains. Immigrants no longer sail in great numbers into the upper bay, to see her standing with torch and tablet; the new immigrants must come across borders at midnight or land on runways at great faceless airports. Sometimes words greet them; sometimes guns; never this extraordinary woman. I often wish that someone would find one of the 24 smaller versions that Bartholdi made to raise funds and install it at Kennedy airport or on some hill near the Rio Grande. But, since no one has, I wish that every new immigrant could go at least once to the island, after all the commercialization is over, after the show-biz extravaganza has ended, after the tall ships are gone and the oratory has blown out to sea. Go and spend a day on the island, learn the story, gaze in wonder, and remember: Liberty was built by human beings, one difficult day at a time. ■

Photograph: Bettmann Archive.



MY YIDDISHE LADY

By Isaac Bashevis Singer

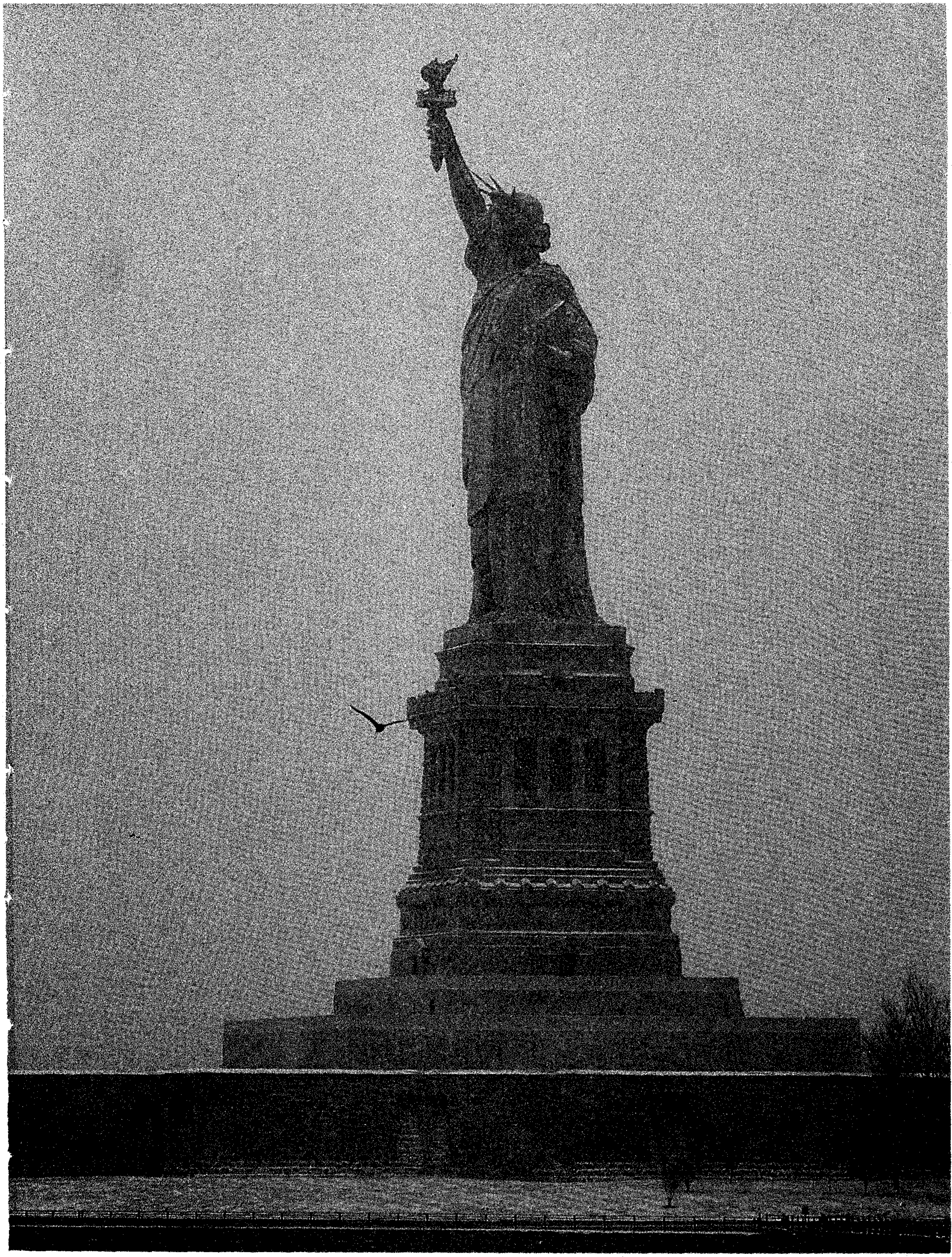
WHEN I WAS A CHILD IN WARSAW, MY MOTHER used to read to the illiterate people of our Krochmalna Street the Yiddish letters they received from their children who had migrated to the U.S.A. There was always talk about finally seeing the Statue of Liberty and of being examined by officers who spoke Yiddish. I didn't know the meaning of the word "statue," and somehow I imagined that the statue, too, spoke Yiddish. I fantasized about going to America someday and having a long, hearty conversation with that great lady of light and freedom. To me she still speaks Yiddish and the tongues of all minorities. We immigrants all love her. As long as she is here, no human culture will ever die.

She is often a reminder to me that the idea of the melting pot was false from the very beginning. No people wants to be liquidated in a kettle of assimilation. Many immigrants of the older generation resigned themselves to burning all cultural bridges and starting a life based on America. But the second generation or the third has realized that there is no merit in forgetting our past. Many of the American Italians, Poles, and especially Jews resent the fact that their parents and grandparents so light-mindedly forsook their languages, their traditions, and were ready to sell their birthright for a pottage.

After some time, I would have stopped looking at and pondering the Statue of Liberty, just like all the other immigrants who came and settled in the U.S.A. But mine was a special case. I came on a tourist visa, which had to be renewed every six months. I was always in danger of being deported to Poland, which might have been invaded by the Nazis any day. Things were highly complicated. The Polish immigration quota was filled; besides, the laws were then such that nobody could get a permanent visa while here in this country. I would have had to go either to Cuba or to Canada and apply for a visa there. But neither Cuba nor Canada was eager to let me in, even for a short while. The lawyer who worked on my case told me that I would have to smuggle myself into one of these neighboring countries.

I had to stay in the hot summer months in stifling Manhattan in order to prepare the documents and papers for which the American consul might ask. I certainly belonged to the tired and poor whom the Statue of Liberty invited here. But being tired and poor was not enough to get permission to stay here. To cool off and get some fresh air, I used to go every day on the Staten Island Ferry, which then charged a nickel for the ride. And so I could see the Statue of Liberty quite often and think about how frequently human conditions clash with human laws. The idea that one day I might see the Statue of Liberty for the last time while being deported made me shudder. Thank God, the story had a happy ending. As you know, I am now a full-fledged citizen, with all the rights and privileges pertaining to one, and I am grateful. But I still cannot forget the time when I saw this lady of liberty twice a day and had a chance to tell her in Yiddish how deeply in trouble I was, as well as tired and poor and frightened. I wish her to stay with the poor and the tired of all lands in all possible and impossible laws and conditions.

Isaac Bashevis Singer, the 1978 Nobel laureate in literature, is the author of many novels and stories.



Collection: Bartholdi Museum, Colmar.

EDWARD MORAN

1876

CHINA DOLL

By BETTE BAO LORD

NOWADAYS, I OFTEN FIND MYSELF PEERING INTO BEIJING crowds searching for a woman around 50 years of age, not tall, not short, not stout, not slender—me. When I spy her, I want to follow her home, but, of course, I never do. How could I explain my presence? If I told the truth—I'm there to satisfy a recurring fancy, to see in hers the life that I might have led—she'd think me mad or at least my skull chock-full of the northeast wind.

I peer on. What if I had never sailed from Shanghai to Brooklyn in 1946, left the land of my birth as a child? Would I still be I? Sometimes, in humility, I bow to history. Sometimes, in hubris, I shout yes.

Surely everyone wonders about roads not taken—that other school, that other job, that other love. But there is a difference: Only we immigrants can point to the fork that above all else has shaped our destinies. We know its longitude and latitude. We know the year, the day, the hour we embarked. We know whether the skies then were lit by the sun or salted with stars.

To me, this journey, be it a single step or across the world, reveals us far better than the cast of our features, the lilt of our speech, or even our metaphysical familiarity with alien ways we have never been taught. Many will scoff at my naïveté. Others will call me a fool. Perhaps that is why I have not dared write the story of America and me, except in a children's book. For to do so would risk the credibility of the teller and the realism of the tale.

Indeed, my life is a fable even the gullible Snow White would find hard to swallow. I docked in Brooklyn on a sleepy Sunday and was enrolled at P.S. 8 in Brooklyn Heights on a sneezy Monday. Dopey and bashful was I because I didn't speak a word of English, but always at hand were people happy to instruct me. And, believe it or not, never once did I hear from anyone in New York a suggestion as grumpy as "Take a slow boat to China, girl. In America, only we can do it. You can't!"

On that first day at school, the principal asked, "How old are you?" My mother translated. Though eight, I stuck up ten fingers. Sociologists explain that the extra two fingers were because Chinese are considered a year old when born, two upon the new year. The novelist in me asserts it was foreshadowing, without which a suspenseful story degenerates into anecdote.

Meanwhile, I was the shortest fifth-grader in all of the five boroughs. No one gave it a thought. Weren't Chinese known to be small?

By the time I was a high-school student in Teaneck, my mother dreamed for me the typical Chinese version of the American Dream. It was not to be "my son, the lawyer"—rather, "my progeny, the ist." In other words, chemist, internist, physicist—in short, scientist.

By college, visions of Nobel Prizes danced in my head. And so I signed up to study how to make a better living through chemistry. To me, it mattered not that in the lab I was a bull in a china shop, in class, the empress of bull. To the head of the department, however, it mattered a lot. Therefore, he made me an offer I couldn't refuse: "Major in chemistry and flunk, or transfer out and pass."

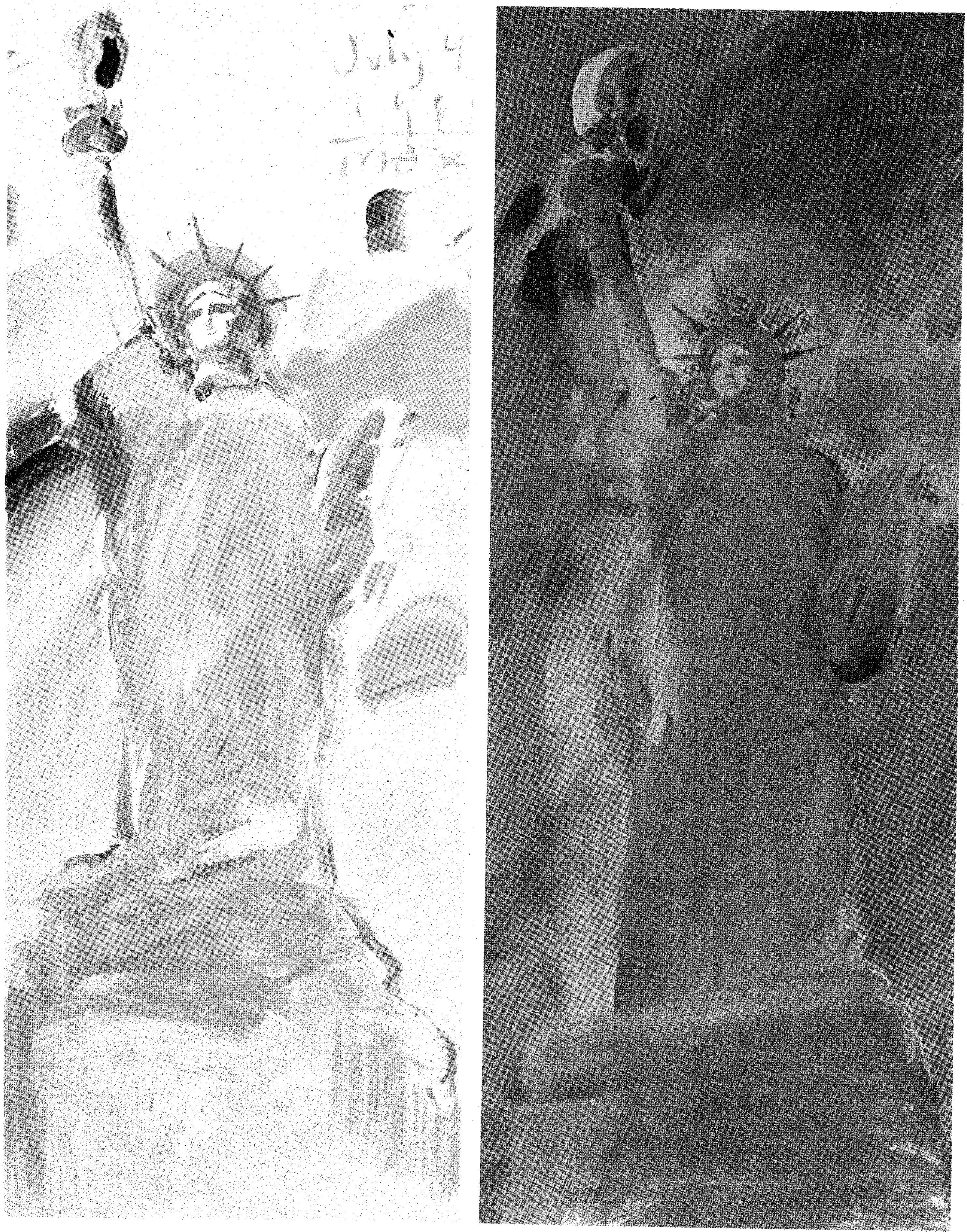
No doubt in another country this would be the makings of ignominy, for Mother cried, "What shame! My daughter, the only Chinese American without an ist." (Unbeknownst to us both, upon reaching middle age, I would at last become an ist—novelist.)

Again, foreshadowing. But only with hindsight was everything made clear. Had I not emigrated, skipped two grades, failed at chemistry, I would never have met, much less married, the young Wasp in my world-economics class at the Fletcher School of Law and Diplomacy.

In novels, an interracial marriage must incur melodrama, if not wrath. In reality, the only reservation to ours was voiced by a GS-15 named Mr. Szluk, who informed me of a State Department ruling that limits the careers of foreign-service officers with immigrant spouses. Henceforth, he spouted, your husband is barred from all work concerning China.

Today, I write from 17 Guang Hua Lu, the residence of the American ambassador to China. Tonight, I share his bed. Do I have the courage to draw the obvious conclusions and say that a dream I never dared to dream has—? Not me. I'm too superstitious a Chinese to tempt the gods. Not me. I'm too sophisticated a New Yorker for rose-colored glasses tinted red, white, and blue. I'll speak, instead, of the heroine of my children's book: "Here, Shirley Temple Wong was somebody. She felt as if she had the power of ten tigers, as if she had grown as tall as the Statue of Liberty."

Bette Bao Lord is the author of *Spring Moon* and *In the Year of the Boar and Jackie Robinson.*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PETER MAX

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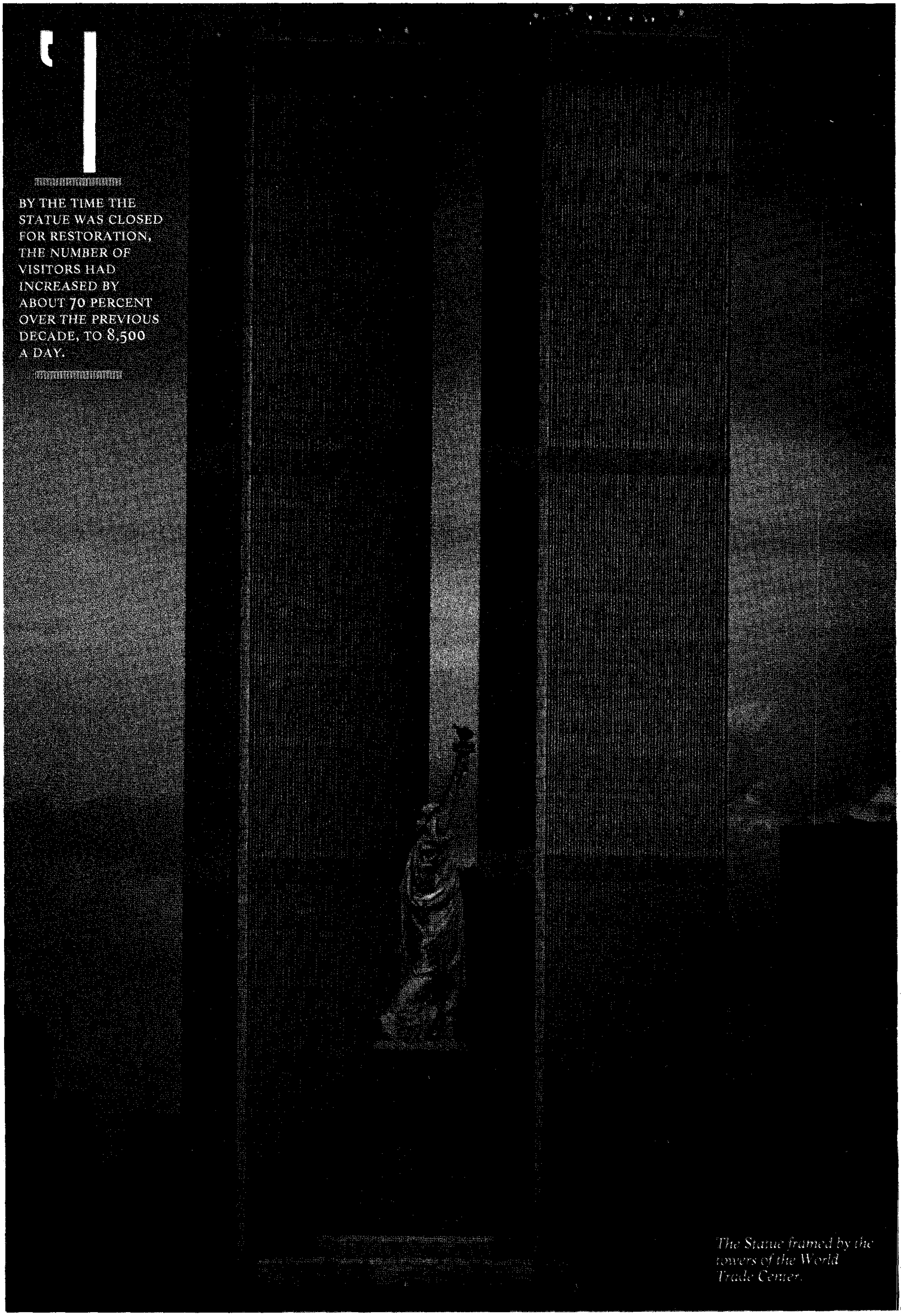


BY THE TIME THE STATUE WAS CLOSED FOR RESTORATION, THE NUMBER OF VISITORS HAD INCREASED BY ABOUT 70 PERCENT OVER THE PREVIOUS DECADE, TO 8,500 A DAY.

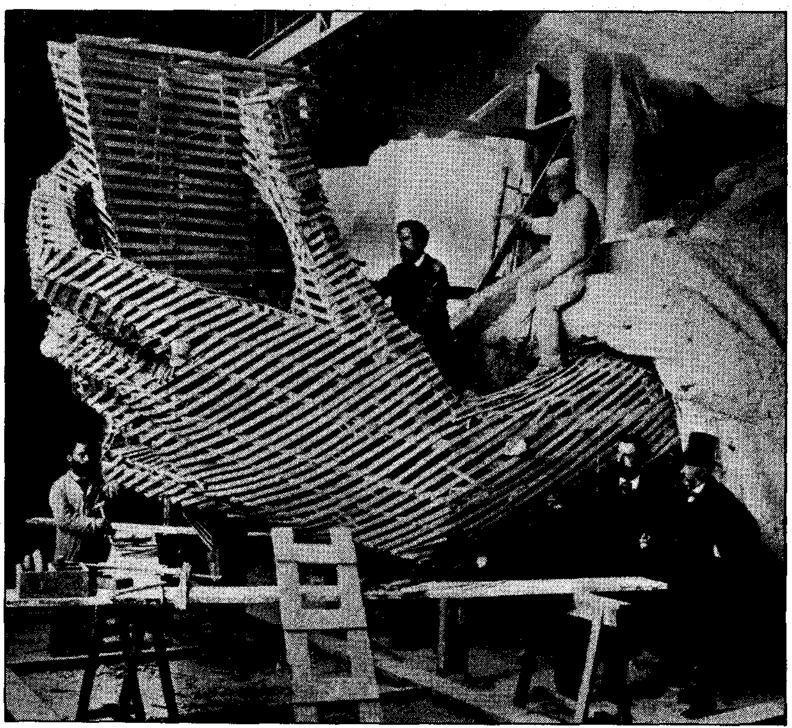
The Statue framed by the towers of the World Trade Center.

©Jake Rajs

SCRAP LIBERTY BOOK

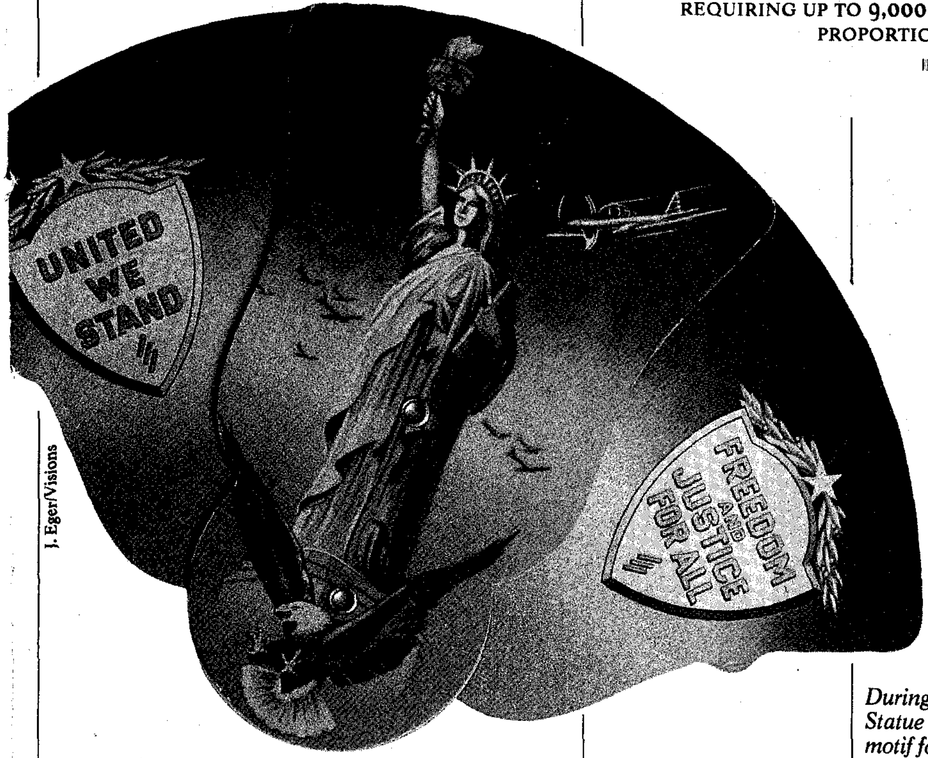
“I looked at that statue with a sense of bewilderment, half doubting its reality. Looming shadowy through the mist, it brought silence to the decks of the *Florida*. This symbol of America—this enormous expression of what we had all been taught was the inner meaning of this new country we were coming to—inspired awe in the hopeful immigrants. Many older persons among us, burdened with a thousand memories of what they were leaving behind, had been openly weeping ever since we entered the narrower waters on our final approach toward the unknown. Now somewhat steadied, I suppose, by the concreteness of the symbol of America's freedom, they dried their tears.”

—**EDWARD CORSI**
*(*IN THE SHADOW OF LIBERTY*, 1935)*


Bettmann Archive

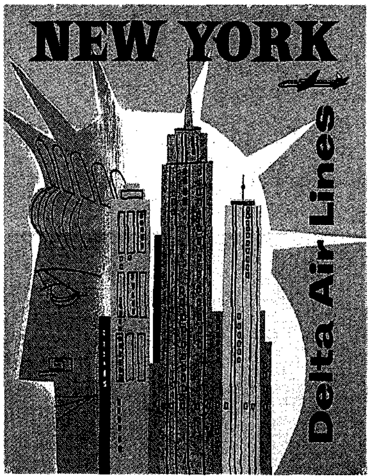
French workmen preparing the cast of Liberty's hand, about 1875.

THE STATUE BEGAN AS A CLAY MODEL FOUR FEET TALL. IT WAS ENLARGED SEVERAL TIMES, EACH ENLARGEMENT REQUIRING UP TO 9,000 MEASUREMENTS TO MAINTAIN THE PROPORTIONS OF THE ORIGINAL.



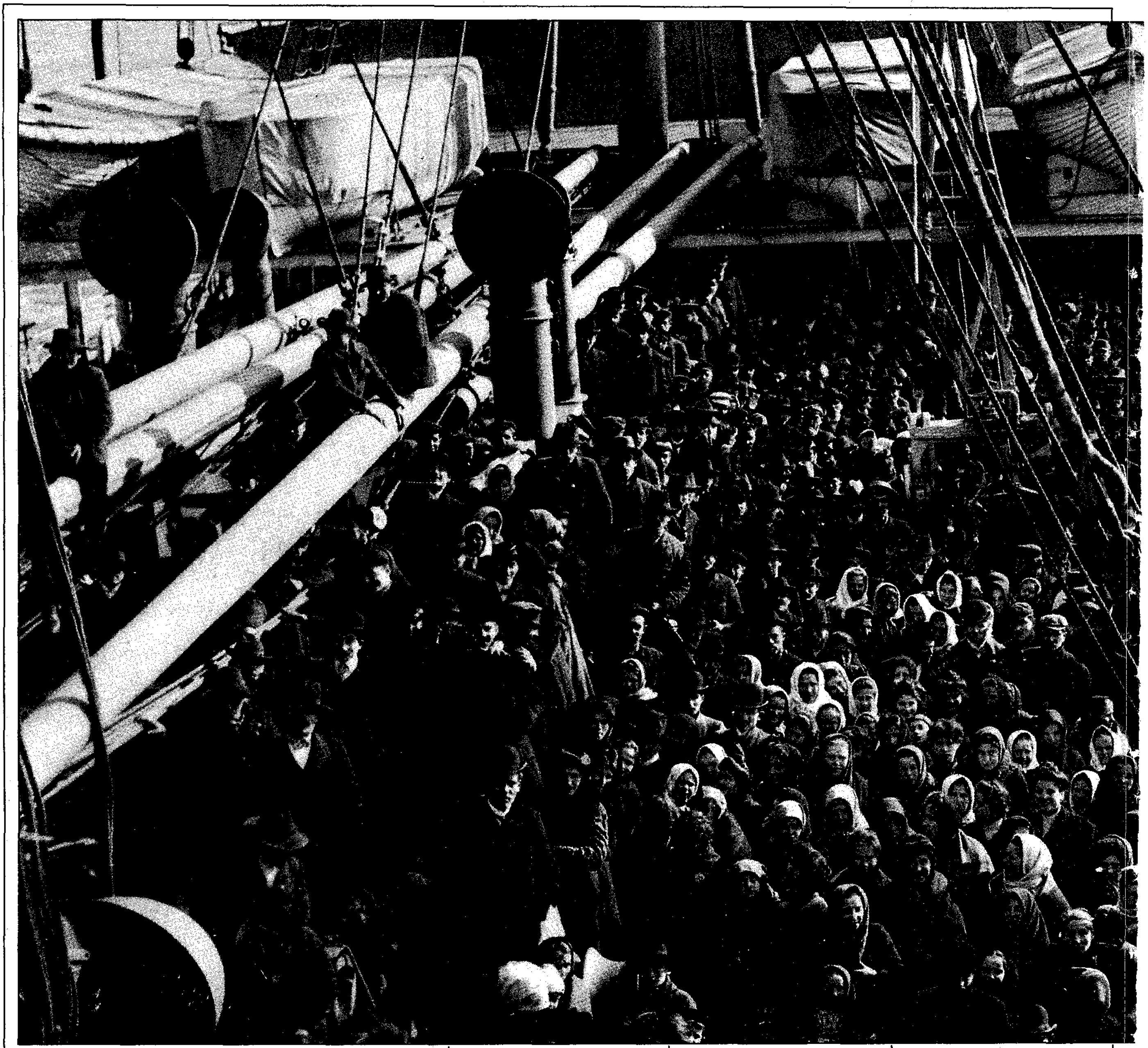
J. Eger/Visions

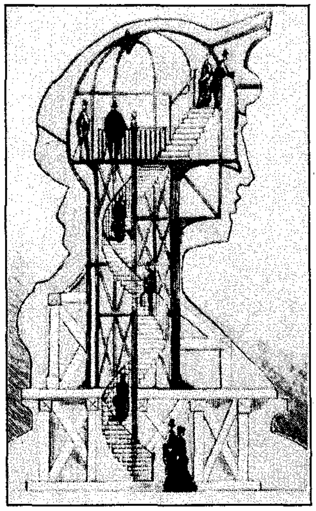
During World War II, the Statue was a favorite motif for such items as this souvenir fan.



G. Dembo/Visions

A Delta Air Lines poster from the 1950s abstracted the Lady's features.

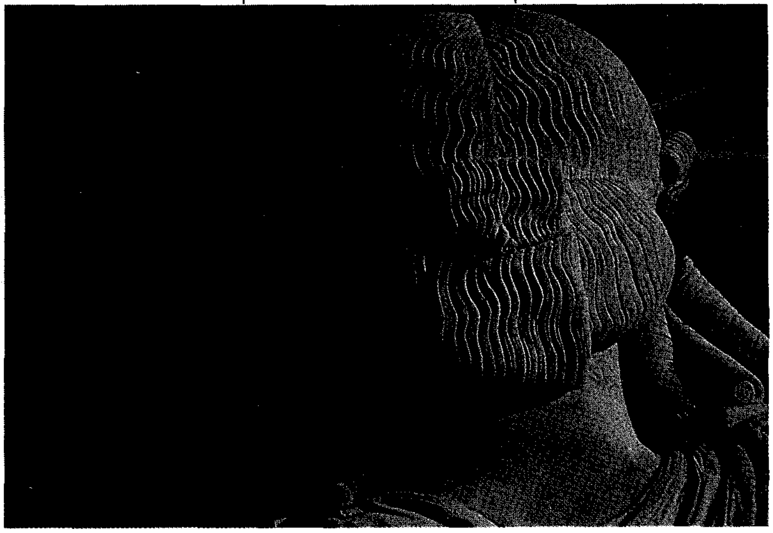




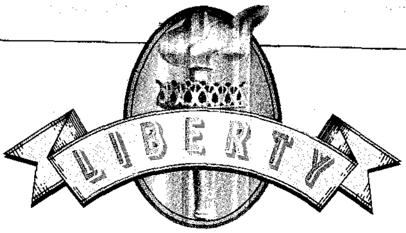
©1985 The Statue of Liberty, the First Hundred Years.

An 1878 cutaway of the Statue's head.

Liberty's severe coif matches her serious purpose.

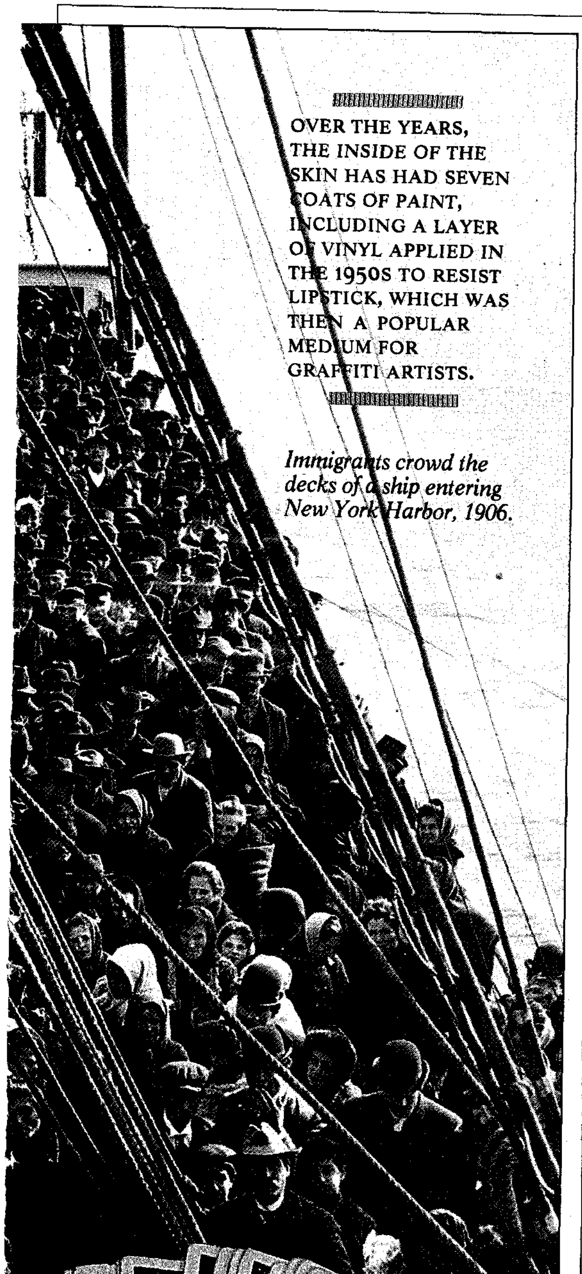


©Jake Rajs



I've never seen anything that looked so good as the Liberty Lady in New York Harbor. You know the men have seen so much and been in so many hard places that it takes something real to give them a thrill, but when the band on that boat played 'Home Sweet Home' there were not very many dry eyes."

—CAPTAIN HARRY TRUMAN
(LETTER TO BESS WALLACE UPON RETURNING FROM FRANCE AFTER WORLD WAR I)

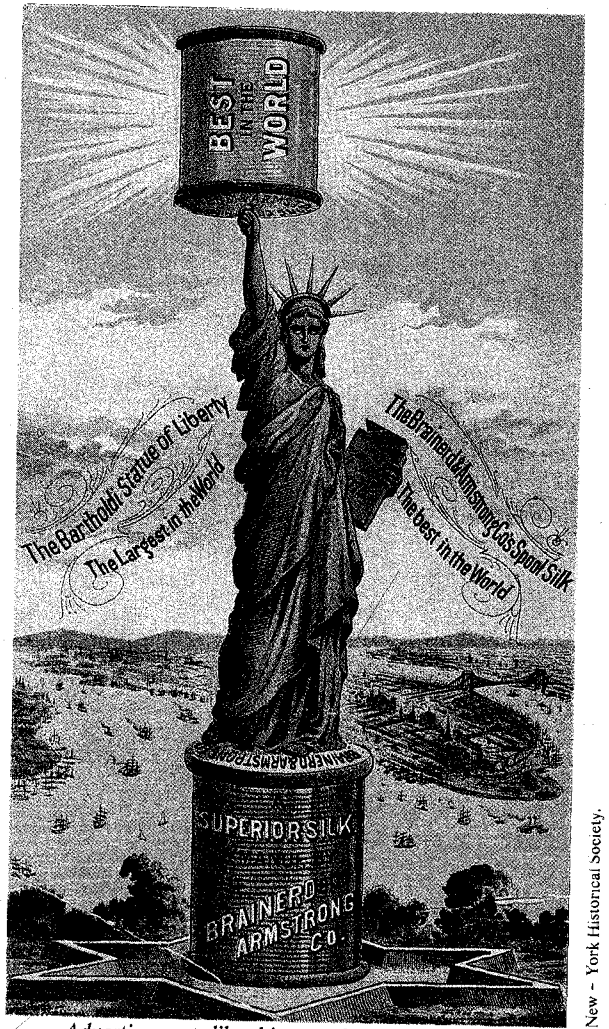


OVER THE YEARS, THE INSIDE OF THE SKIN HAS HAD SEVEN COATS OF PAINT, INCLUDING A LAYER OF VINYL APPLIED IN THE 1950S TO RESIST LIPSTICK, WHICH WAS THEN A POPULAR MEDIUM FOR GRAFFITI ARTISTS.

Immigrants crowd the decks of a ship entering New York Harbor, 1906.

J. Eger/Visions

A deck of cards used the Statue to boost the World War I allies.

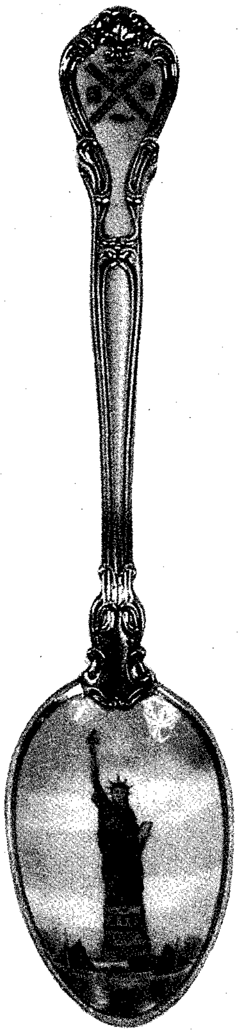

BEST IN THE WORLD
The Bartholdi Statue of Liberty
The Largest in the World
The Brainerd&Armstrong Co's Spool Silk
The best in the World
BRAINERD & ARMSTRONG
SUPERIOR SILK
BRAINERD ARMSTRONG CO.

Advertisements like this one, from around 1880, have routinely taken liberties with the Statue.

New-York Historical Society.

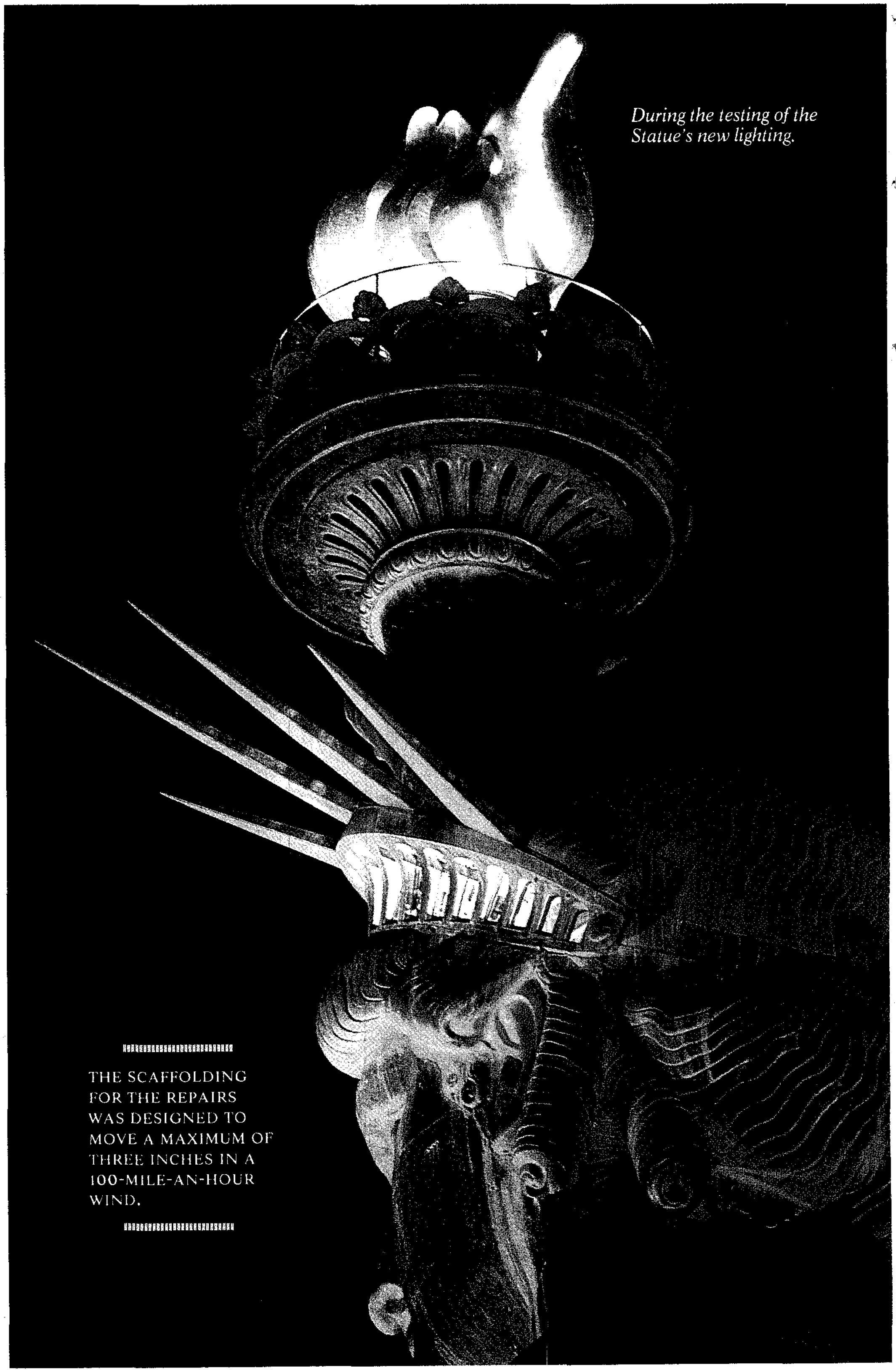
Torch illustration, top, by Robert Wambsganss.

EXCEPT FOR A FEW HISTORIC SAMPLES IN THE HEEL, THE IRON RIBS USED IN THE ORIGINAL STRUCTURE HAVE BEEN REPLACED WITH STAINLESS STEEL.



New-York Historical Society

Souvenir spoon by Gorham of Providence, Rhode Island, about 1895.



During the testing of the Statue's new lighting.

THE SCAFFOLDING FOR THE REPAIRS WAS DESIGNED TO MOVE A MAXIMUM OF THREE INCHES IN A 100-MILE-AN-HOUR WIND.

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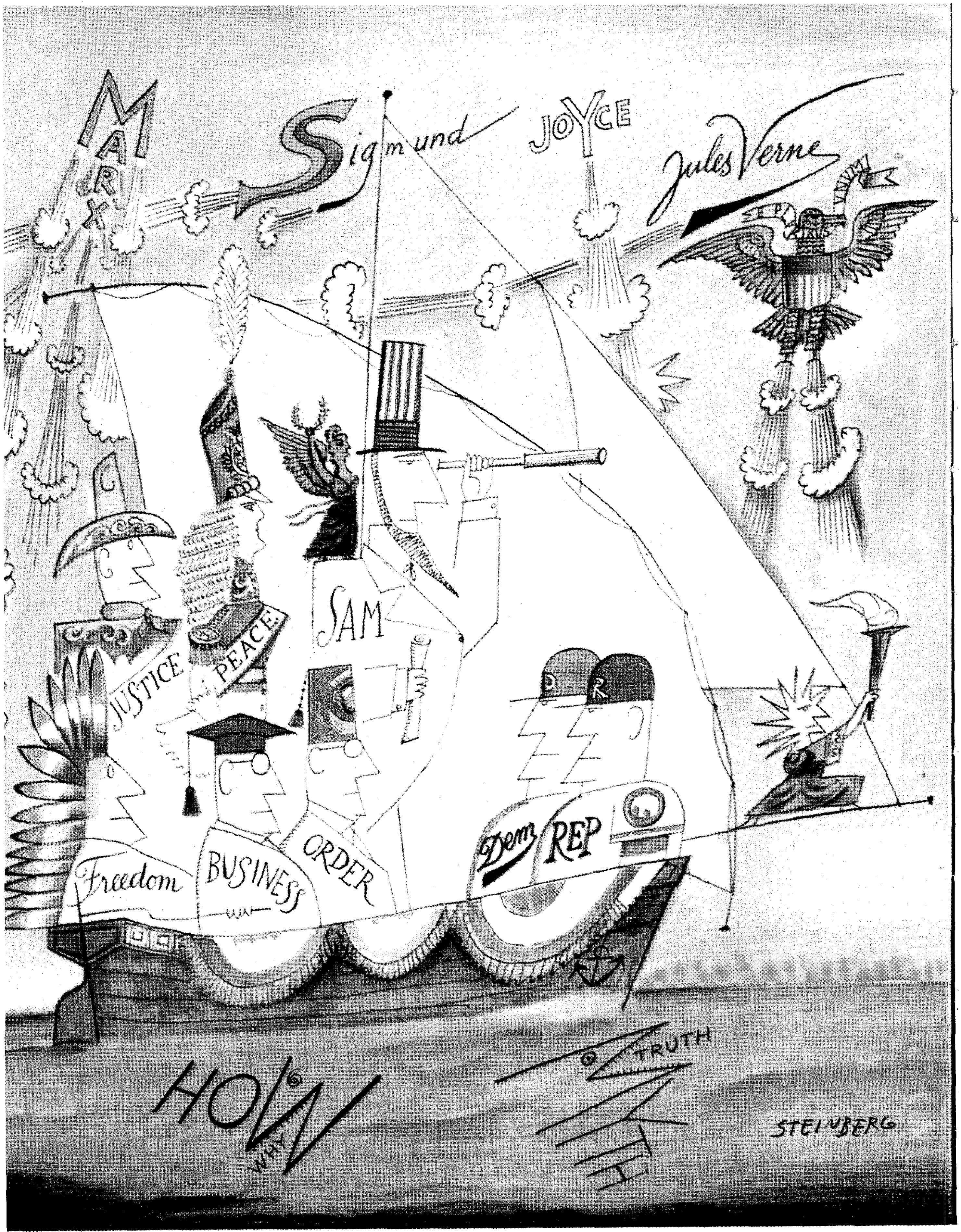
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SAUL STEINBERG

1959

WHAT WRETCHED REFUSE?

By DANIEL PATRICK MOYNIHAN

EMMA LAZARUS: GOD LOVE HER. SHE WAS OBVIOUSLY A LOVable person. The *Dictionary of American Biography* describes her as having been born in 1849 "in New York City of pure Sephardic stock, the daughter of Moses and Esther (Nathan) Lazarus. A member of a large, wealthy, and devoted family, she passed a pleasant youth, with winters in New York City and summers by the sea."

Lazarus's first volume of poetry attracted the attention of Emerson, who invited her to spend a week in Concord. She went on to fiction, a five-act poetic drama set in seventeenth-century Italy, articles for *Scribner's,* and all manner of pleasant and useful things, until it came to that sonnet on the Statue of Liberty. No Colossus of Rhodes, this, but "The New Colossus," welcoming the "tired," the "poor," the "huddled masses," "the wretched refuse" of ancient lands, "homeless" and "tempest-tost."

There has come down to us a national memory of three migrations. First, the Protestant English of New England. The standard of living, if you like, of these seventeenth-century folk was as near to subsistence as life allows, but they leave no memory of destitution. To the contrary, the higher faculties and finer things preoccupy them at all times. The Pilgrims, two months and five days outbound from Plymouth, pause before setting ashore, to draw up a charter guaranteeing manhood suffrage.

Next (or simultaneously, really) is the forced migration of Africans in the slave trade, with its pervasive aggression and horror. (We tend to overlook the large, important, entirely free migration of Caribbean and Central American blacks.)

Then come the Irish, followed by the central and southern Europeans, mostly Catholic and Jewish. And oh, what a sorry bunch and what a sorrowful time *that* was.

Nonsense. The 20 million-odd immigrants who arrived between 1870 and 1910 were not the wretched refuse of anybody's shores. They were an extraordinary, enterprising, and self-sufficient folk who knew exactly what they were doing, and doing it quite on their own, thank you very much. Just as important, the Europe they left behind had attained a general degree of civility and legality unknown in its history. If political rights were not always advanced, civil rights generally were. In 1861, the Italians had pulled off the Risorgimento, a brilliant democratic coup with scarcely a drop of blood shed. The newcomers did not learn the rule of law in New York: More likely, they noticed a regression.

The reader will wonder what I am getting at here. What about, for example, the pogroms? A fair question—which I think, however, makes the point. In *History of the Jews of Poland and Russia,* Simon N. Dubnow gives no exact numbers of Jewish deaths in the pogroms of the 1880s, but the impression is that they were not large. The *Encyclopaedia Judaica* records, "The last great outburst occurred in June 1884 in Nizhni Novgorod, . . . where the mob attacked the Jews of the Kanavino quarter, killing nine of them and looting much property. The authorities tried over 70 of the rioters and severe penalties of imprisonment were imposed on them."

Again, not much murder by twentieth-century standards, yet quite enough to shock the civilized world of that time. Just so, the 1882 political murder of two officials in Phoenix Park in Dublin near to convulsed British political society.

Put plain, the immigrants of the second half of the nineteenth century came from societies more civilized than ours. So much so that we have almost forgot, and should remember, for I don't think this myth of misery and degradation helps at all. Some people like it, I know, but it doesn't help. In particular, it doesn't help explain the *strengthening* of American democracy in the age of immigration.

There *was* a huge wave of immigrants. I would expect it was, in considerable proportion, a response to the huge wave of agricultural exports that began to reach Europe once the railroads reached our Midwest. Stanley Lebergott reckons that a third of a million European farms "in a long arc from England and Denmark through Prussia on into Russia" were closed down by American competition. Wheat acreage in England dropped 40 percent from 1869 to 1887. "The small capitalist farmers of North America hacked away at the economic base of the ruling landed classes in Europe more destructively than all the revolutionaries on the Continent." The displaced peasantry arrived just in time to catch the industrial dynamic that commenced in the Civil War. Steel production in the United States went from 77,000 tons in 1870 to 28 million tons in 1910. All the work of these homeless, tired, tempest-tossed folks.

One of them was my grandfather Jack. As best we know, he came over from County Kerry just 100 years ago. I doubt he took much notice of Miss Liberty, still not quite finished. He would have gone through Castle Clinton, as Ellis Island was a few years away.

In any event, he was headed straight for Jamestown, New York, where he had relatives. He got a job digging ditches for the new gas pipelines then being laid. Got to be a foreman after a while. Dug his way to a small town on the banks of the Wabash and figured that was far enough. Became the first Catholic president of the Moose—there has to be a first of everything—and so far as I remember, to the day he died, never once mentioned being tired.

Daniel Patrick Moynihan, the senior U.S. senator from New York, is the author, most recently, of *Family and Nation.*

LOST LOVE

By NORMAN PODHORETZ

FOR MOST PEOPLE, THINKING ABOUT THE STATUE OF LIBERTY means thinking about immigration—those huddled masses she has welcomed to our shores, mainly in her own youth but still today, though many of them now enter this country by routes that do not cross her path and some by means that she would not necessarily smile upon. There are, however, two other items associated with the Statue of Liberty that are often overlooked. One is contained in her symbolic aura: She is an embodiment of patriotism. The other is contained in her name: She is a statue of *liberty*.

Perhaps it is because they are so obvious that these two features are so rarely noticed. But it may also be that they are ignored because they have become so unfashionable.

Patriotism unfashionable in the age of Reagan? Patriotism unfashionable at a time when people who only yesterday were burning the American flag now wrap themselves in it? Patriotism unfashionable when, for that matter, so much is being made of the centennial of the Statue of Liberty?

Yes. Anyone old enough to remember the open, fervent, unashamed love of this country that was once almost universally felt and expressed, not least by recent immigrants and their children, will recognize the difference. For better or worse, America is no longer assumed by virtually all Americans to be the most wonderful country on earth, the nation on which God shed his grace, the home of the free and the brave, the last best hope of mankind. Patriotism may not for the moment seem ridiculous, contemptible, or dangerous, as it did to the arbiters of cultural fashion only a few years ago. But neither is it considered acceptable, let alone admirable. Who today is willing to say, "My country, right or wrong"? How many today would even be willing to say about America what George Orwell said of England: "My Country Right or Left"?

If at first it seems bizarre to say that patriotism is still unfashionable in America, it will no doubt seem altogether demented to claim that the idea of liberty is equally so. After all, everywhere we look in America today we find a liberation movement, and, as in the case of patriotism, liberals and conservatives alike appeal to the idea of liberty. It is in the name of liberty that the right calls for getting the government out of the marketplace, and it is in the name of liberty that the left calls for getting it out of the bedroom. Again, however, if we compare the way it used to be with the way it is today, we see an enormous falling-off in the value placed on political liberty as against other political ideals—especially the competing ideal of equality.

The huddled masses, according to Emma Lazarus, were coming to this country because they were "yearning to breathe free." As the child of immigrants, I know very well that they also came here in search of better material conditions, but liberty for its own sweet sake was their real American dream. To deride liberty as meaningless or irrelevant would have been unthinkable—even blasphemous.

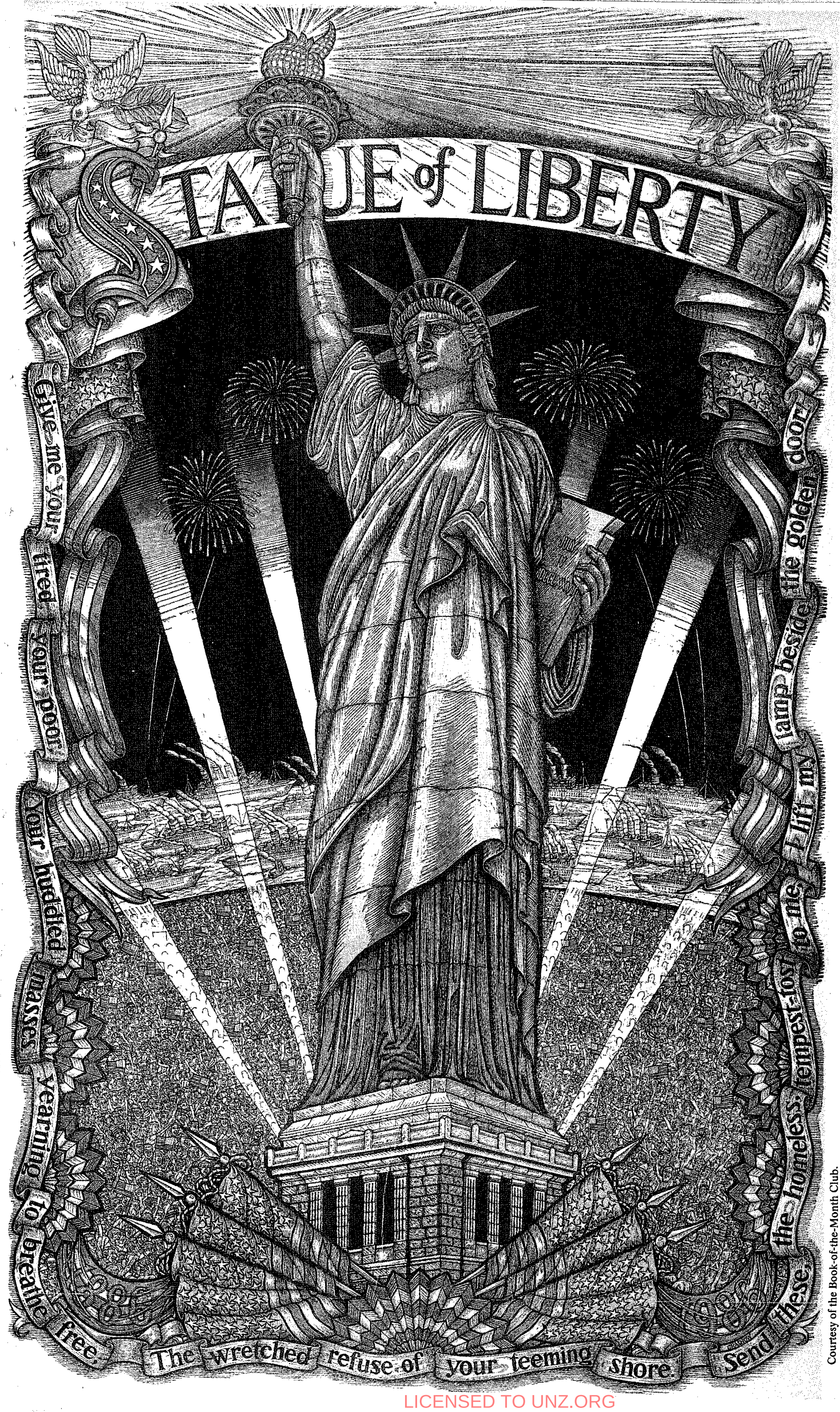
Yet, beginning about twenty years ago, it became the fashion to do just that: to denigrate liberty by asking what good it was when it could co-exist so comfortably with poverty, war, racism, and pollution. Summing up the reasons for the low esteem in which liberty had come to be held among the young, the late Richard H. Rovere said it was because "free speech and free thinking and free love are not particularly effective instruments of change"; a leader of the New York Civil Liberties Union even declared that "Hyde Park speeches or Tom Paine leaflets" were less important than "social justice."

It was in line with sentiments like these that a whole new system was conceived and implemented for dealing with the new immigrants of our own day and other groups (especially blacks) claiming an analogous status. Instead of the old idea—held literally sacred by earlier generations of Americans—that every individual was to be treated in principle and as far as possible in practice as an individual, the new system made group membership into the overriding consideration.

Whether or not one approves of this development, there can be no denying that it represents a downgrading of the value of liberty in favor of a certain conception of "social justice." And this downgrading of liberty also helps us understand why America has lost the nearly unconditional love it enjoyed in the days when the Statue of Liberty was young. For what America has always stood for is precisely liberty—and liberty above all else. To be sure, liberty in America has also implied equality in the sense that—again in principle and as far as possible in practice—every individual is supposed to enjoy a chance to compete fairly with every other. But this has not until recently been understood to mean that every individual is promised equality of condition.

That promise is the stuff that socialist dreams are made of, and to the extent that one dreams this socialist dream, America is bound to seem defective (even if, ironically, America has come closer to fulfilling the socialist dream than any existing socialist society has). But to those who still dream the true American dream, America will still seem as worthy of the nearly unconditional love that lovers of liberty for its own sweet sake gave it as they sailed in their millions past its beckoning embodiment in New York Harbor, beginning 100 years ago.

Norman Podhoretz is the editor of *Commentary* and the author of the recently published *The Bloody Crossroads.*


STATUE of LIBERTY
Give me your tired your poor your huddled masses yearning to breathe free.
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me. I lift my lamp beside the golden door.

JAMES GRASHOW
1985

Courtesy of the Book-of-the-Month Club.

RAMBO, INC.

By ARTHUR SCHLESINGER JR.

WHEN I WAS YOUNG, HALF A LONG CENTURY AGO, PEOPLE still crossed the Atlantic by ship. The high point of the westward passage was the first glimpse of the Statue of Liberty. Passengers crowded the rails, breathlessly awaiting the majestic sight. Then Miss Liberty would gradually appear, looming through the fog or glittering in the sun. Whether Americans coming home or immigrants on their first crossing, we all saw the Statue as Emma Lazarus had portrayed it: as a promise of freedom and equality and hope. We saw it as a definition of America to suffering humanity. We saw it as the symbol of the New World.

The Statue is there yet, but few travelers see it now. If they chance to sit by a window in a plane, they may crane their necks and make out a tiny dot in the harbor far below. Tourists and schoolchildren, it is true, still take the ferry from the Battery. But the Statue no longer serves people coming from the Old World as the signal of arrival, the line of demarcation, the point of definition. It is sad that this should be so, but the recession of the Statue is not perhaps inappropriate. For what, after all, has happened in contemporary America to the values that inspired the Statue of Liberty?

Emma Lazarus's words renewed Emerson's idea of America. "The office of America," Emerson said, "is to liberate, to abolish kingcraft, priestcraft, caste, monopoly, to pull down the gallows, to burn up the bloody statute-book, to take in the immigrant, to open the doors of the sea and the fields of the earth." The mission of America was to provide an example that might regenerate the world.

Alexis de Tocqueville had this idea, too, when he disembarked at Cortlandt Street in lower Manhattan 55 years before his countrymen built the Statue. "I confess," Tocqueville wrote, "that in America I saw more than America; I sought there the image of democracy itself."

Do the values of Emerson and Emma Lazarus and Bartholdi still animate America? The celebration of the Statue's centennial itself provides a clue. I suppose one must be grateful to the people who have given freely of time and money to put on the big show with the all-star cast scheduled for the Fourth of July. But what ought to have been a grand national occasion, organized by the Republic itself, has turned in private hands into a shaming orgy of commercialism.

They have franchised the Statue of Liberty, awarding corporations the right—exclusive against competitors—to use the official logo in their advertising and sales campaigns. Companies are licensed to turn out Statue of Liberty souvenirs. The Reaganite fetish of "privatization" of public properties and responsibilities divests Miss Liberty of her dignity. Privatization reduces what should have been a solemn national moment of communion and reappraisal to one more television spectacular, complete with commercials. Is this really what the Statue of Liberty is all about?

Miss Liberty survives today as an ironic reminder of what America used to mean. In recent years, America has turned its back on the ideals of the Statue. We have a government that cuts taxes for the rich and social programs for the poor and piously slams shut the gates of opportunity. Our masters detest the "huddled masses." They despise the "homeless" and the "wretched refuse" to whom Emma Lazarus promised hope. "I lift my lamp beside the golden door," wrote Lazarus, but by "golden door" she did not mean that fancy California spa where our masters' wives go to overhaul their ravaged faces and bulging bodies.

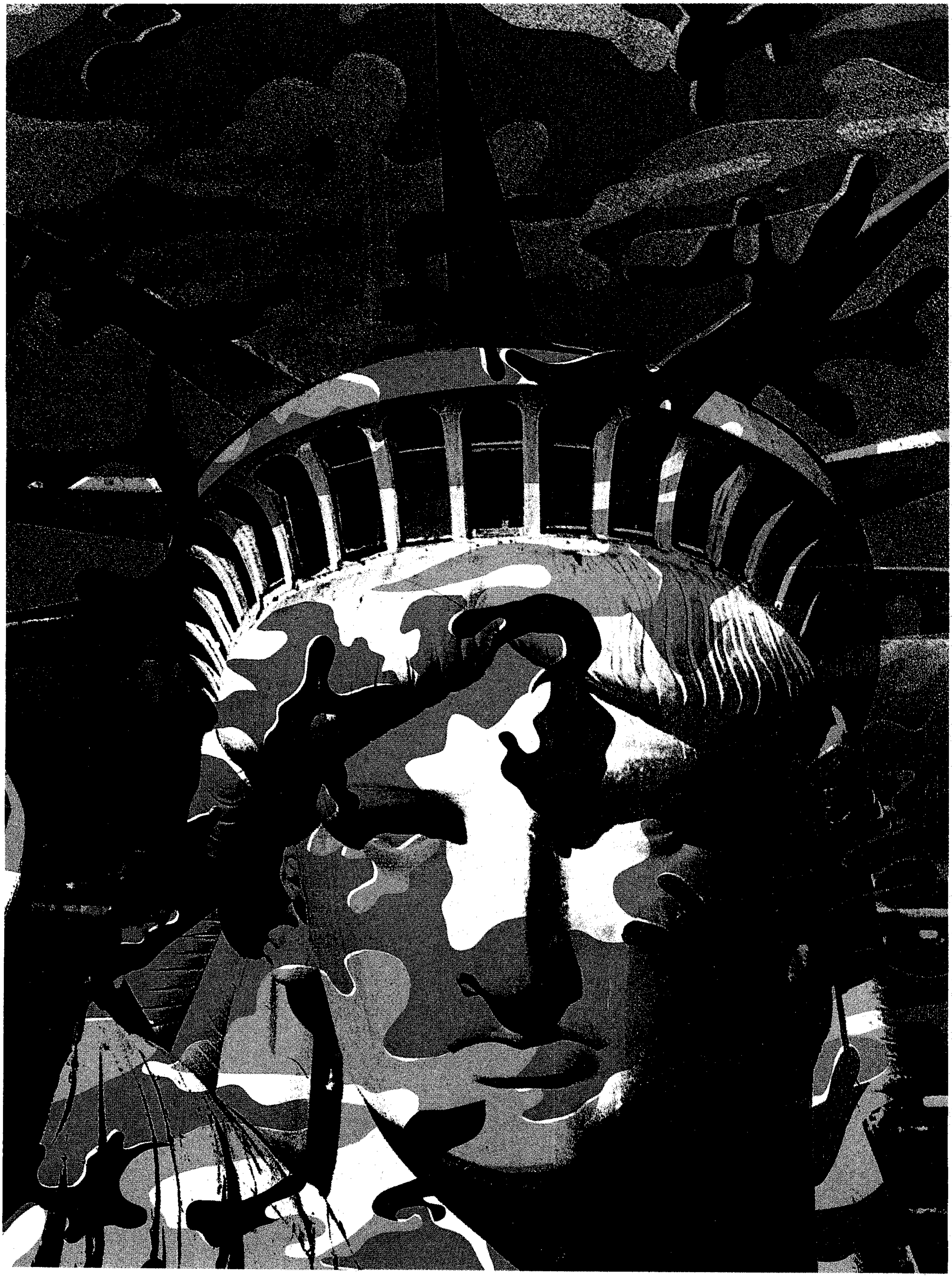
Is our contemporary America still a beacon of hope to suffering humanity? Once we tried to persuade foreign nations by our example. We tried, by living up to our own ideals at home, to create a society whose virtue would attract and convert others. Now we try to persuade foreign nations by nuclear missiles and aircraft carriers and by the arrogant insistence that we know their interests better than they do. America today holds out not a torch but a blowtorch to the world. Humanity's friend has undergone a horrid sea change into humanity's bully.

It is sad, because the world today has been too long starved of generous visions and large ideas. Humanity cries out for something more inspiring than self-interest and the fast buck and the CIA. It wants America to resume Emerson's mission and to recapture Emma Lazarus's dream. And America itself, it should not be forgotten, has enjoyed its greatest international influence precisely under presidents like Wilson, F.D.R., Kennedy—presidents who appealed to the world's hope, not to the world's fear.

I don't think we are stuck in the present mode forever. As a historian, I find consolation in recalling the cycles of American politics, those periodic and predictable alternations between eras dominated by private interest and eras dominated by public purpose. Each phase eventually ends in boredom and disillusion. My guess is that the current phase of arrogance and greed is running its course, and that Miss Liberty can look forward to a more congenial future.

If I am wrong, perhaps we might best celebrate the centennial by tearing down the glorious old lady and putting up a statue of Rambo in her place.

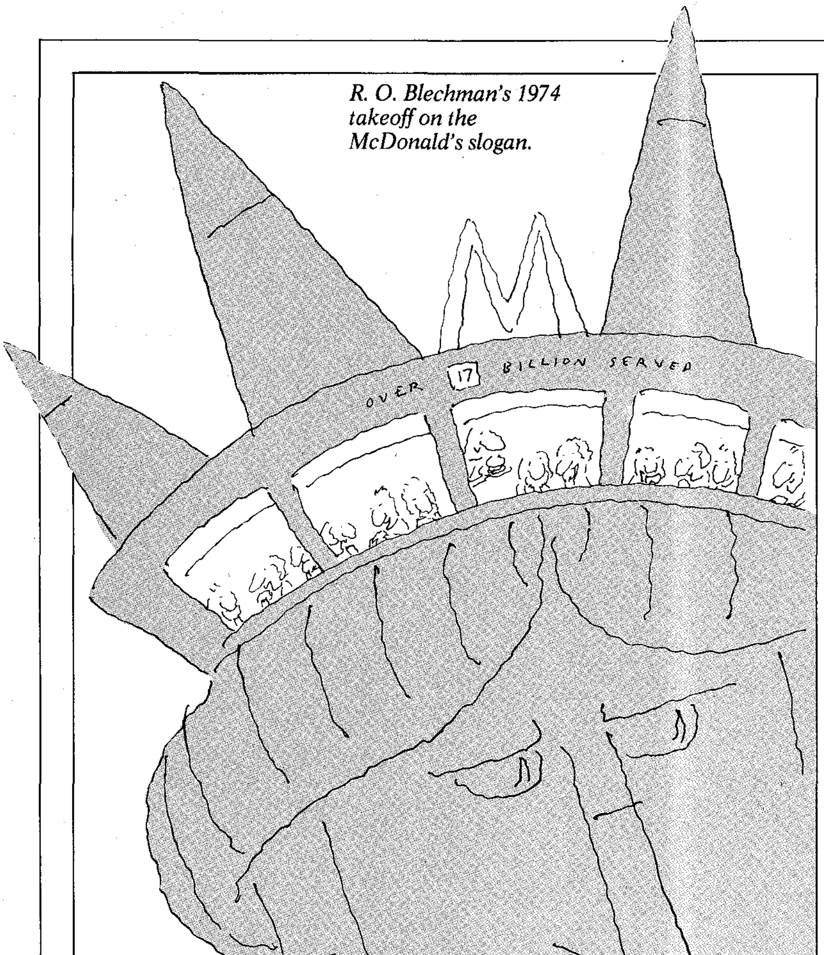
Arthur Schlesinger Jr. is Albert Schweitzer Professor of Humanities at the City University of New York.



Courtesy of the Lavignes-Bastille Gallery, Paris.

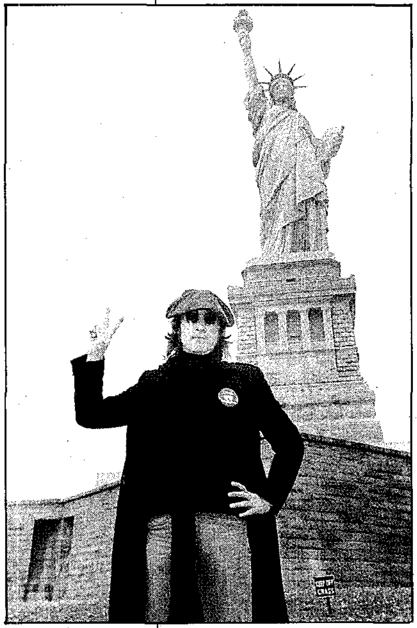
ANDY WARHOL

1986


OVER 17 BILLION SERVED

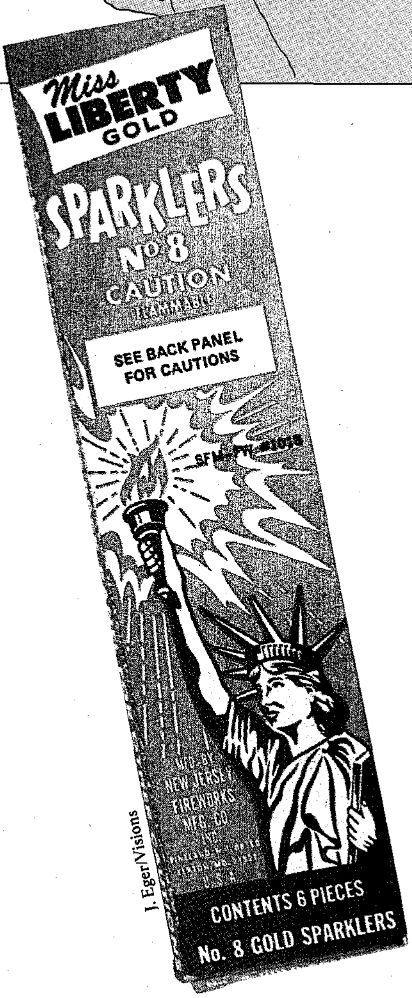
R. O. Blechman's 1974 takeoff on the McDonald's slogan.

R.O. Blechman cover, *Progressive Architecture*, 1974



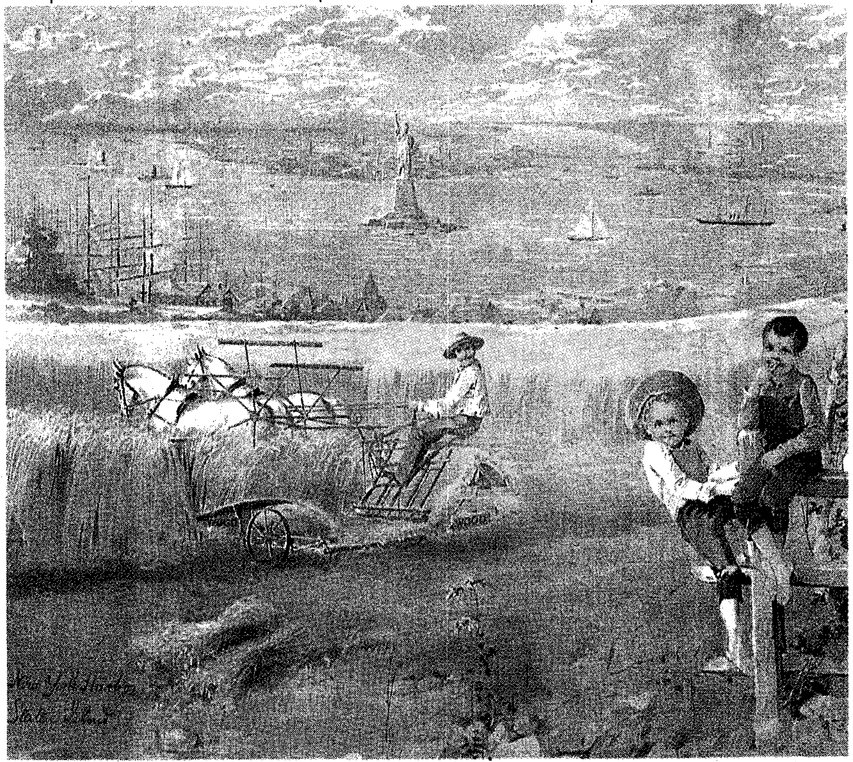
John Lennon keeping off the grass on Liberty Island, 1974.

APART FROM THE TORCH, ONLY ABOUT TWO SQUARE FEET OF THE STATUE'S SKIN HAS BEEN REPLACED. THE PATCHING WAS DONE ON THE TIP OF THE NOSE.


Miss LIBERTY GOLD
SPARKLERS
No 8
CAUTION
FLAMMABLE
SEE BACK PANEL FOR CAUTIONS
MFG. BY NEW JERSEY FIREWORKS MFG. CO. INC.
U.S.A.
CONTENTS 6 PIECES
No. 8 GOLD SPARKLERS

J. Eger/Visions

The Statue's pedestal in this idyllic image is an unbuilt design, suggesting that the card came out before Liberty went up.



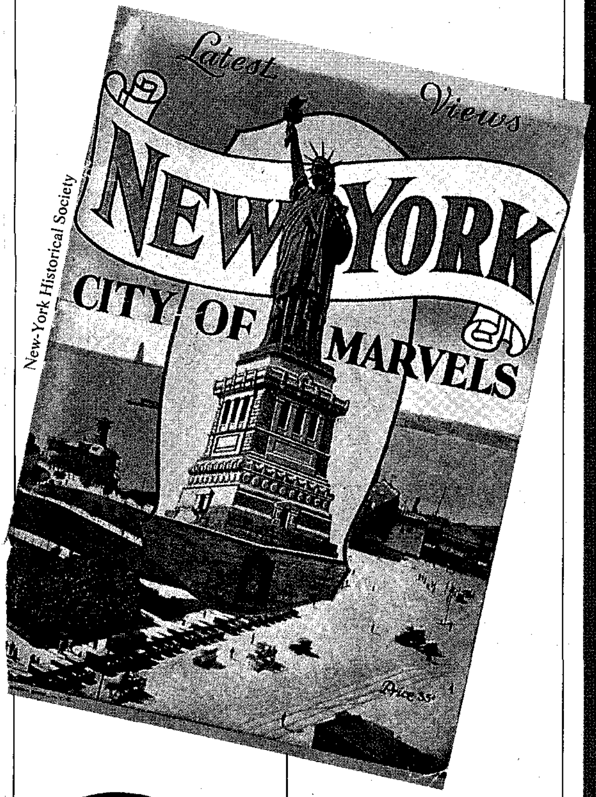
J. Eger/Visions–Museum Industries

SCRAP BOOK

LIBERTY

"There is in the colossal an attraction, a particular charm, to which the theories of ordinary art are hardly applicable. Does one suppose that it is by their *aesthetic* value that the Pyramids have struck man's imagination so strongly?... Who is the visitor who remains cold in their presence? Who has not returned from them filled with an irresistible admiration?"

— **GUSTAVE EIFFEL**

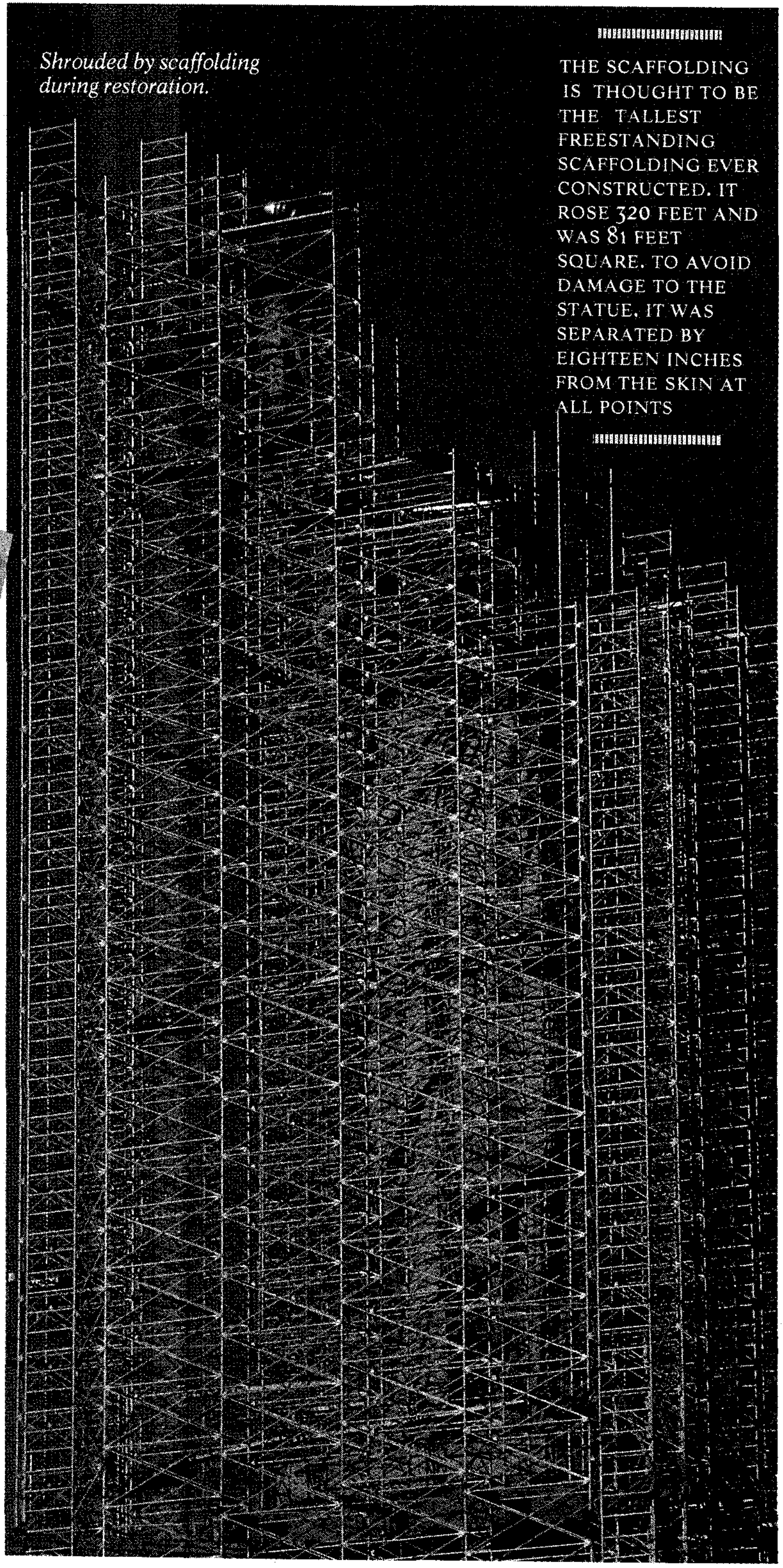


New-York Historical Society

A guidebook, about 1930, from the United Postal Card Company of Brooklyn.

GET BEHIND THE GOVERNMENT
LIBERTY LOAN OF 1917

Buttons were given to buyers of World War I bonds.

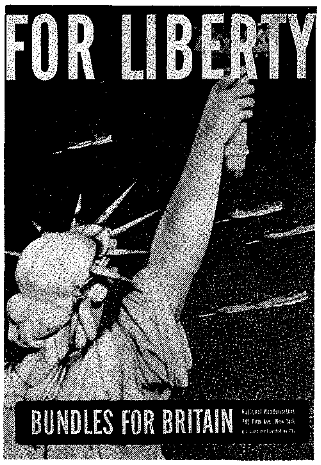


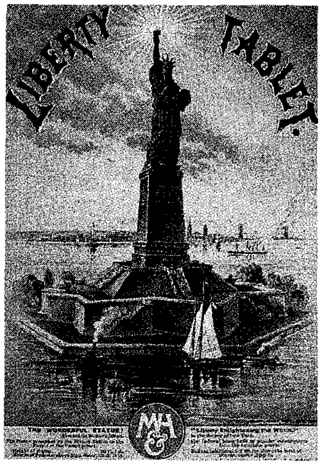
Shrouded by scaffolding during restoration.

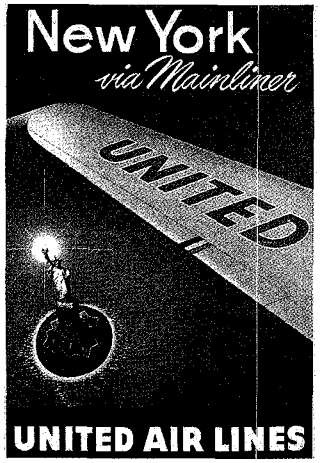
THE SCAFFOLDING IS THOUGHT TO BE THE TALLEST FREESTANDING SCAFFOLDING EVER CONSTRUCTED. IT ROSE 320 FEET AND WAS 81 FEET SQUARE. TO AVOID DAMAGE TO THE STATUE, IT WAS SEPARATED BY EIGHTEEN INCHES FROM THE SKIN AT ALL POINTS

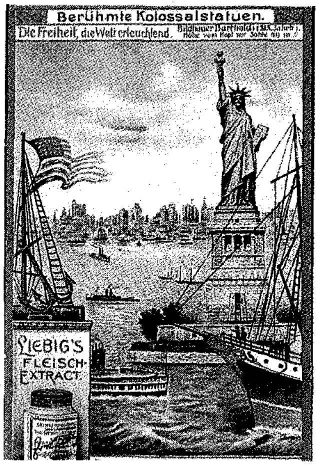
Dan Cornish/ESTO

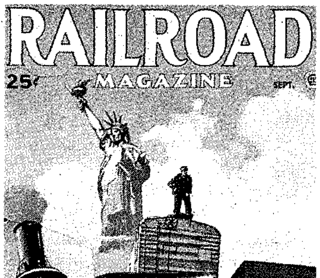
J. Eger and G. Dembo/Visions

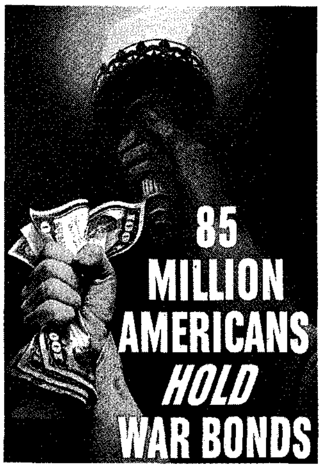

FOR LIBERTY
BUNDLES FOR BRITAIN

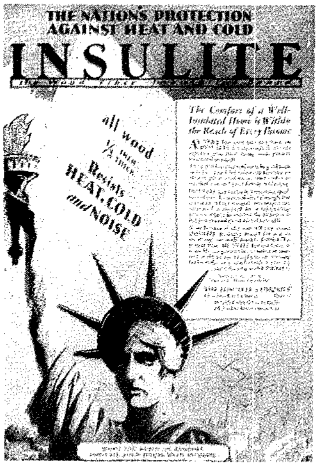

LIBERTY TABLET.


New York
via Mainliner
UNITED
UNITED AIR LINES


Berühmte Kolossalstatuen.
Die Freiheit, die Welt erleuchtend.
LIEBIG'S
FLEISCH-
EXTRACT


RAILROAD
MAGAZINE
25¢
SEPT.


85
MILLION
AMERICANS
HOLD
WAR BONDS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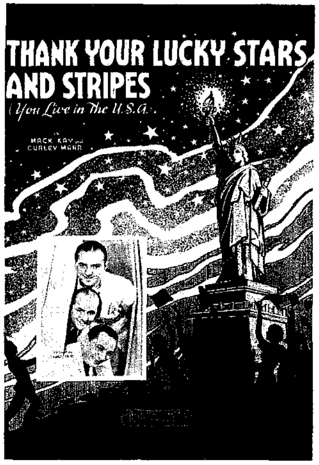
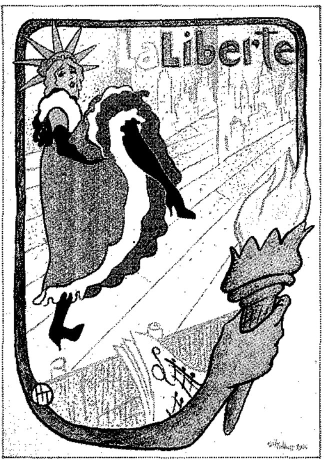
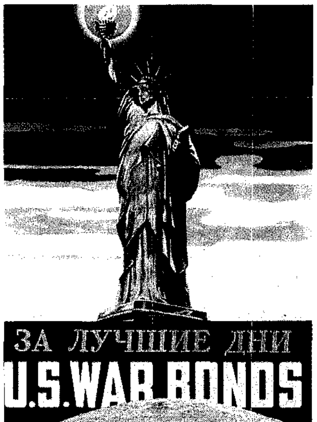
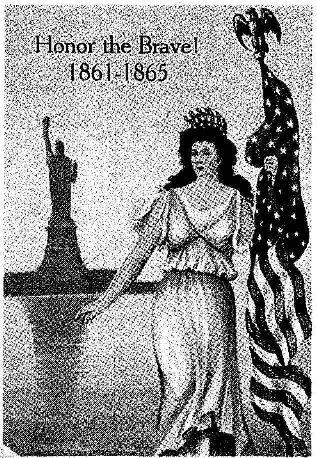
and NOISE


THANK YOUR LUCKY STARS AND STRIPES
(You Live in The U.S.A.)
MACK KAY and CURLEY MAHR

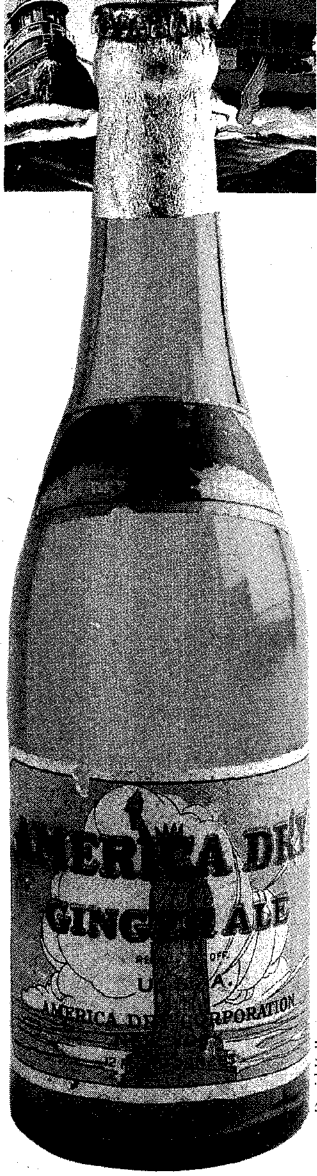


Hudson Talbot


ЗА ЛУЧШИЕ ДНИ
U.S. WAR BONDS


Honor the Brave!
1861-1865

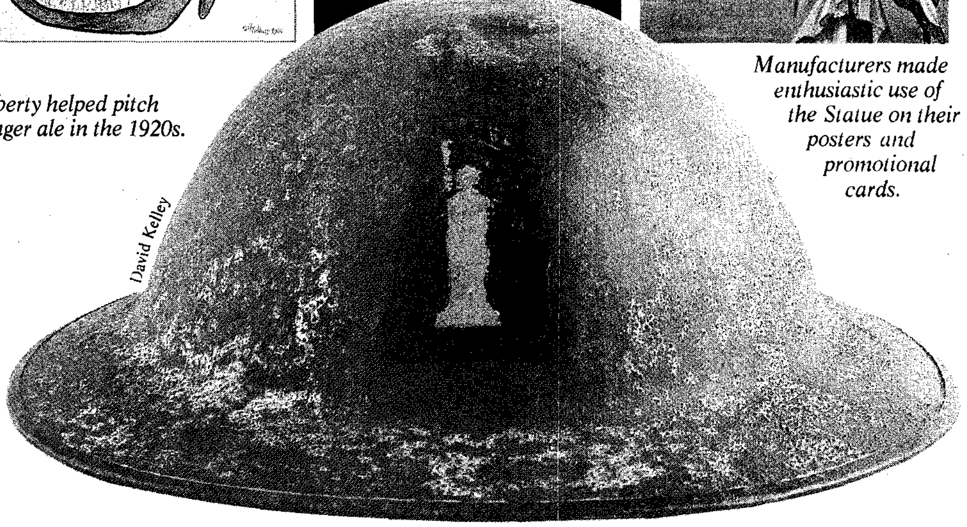
Manufacturers made enthusiastic use of the Statue on their posters and promotional cards.


AMERICA DRY
GINGER ALE
U.S.A.
AMERICA DRY CORPORATION

Liberty helped pitch ginger ale in the 1920s.

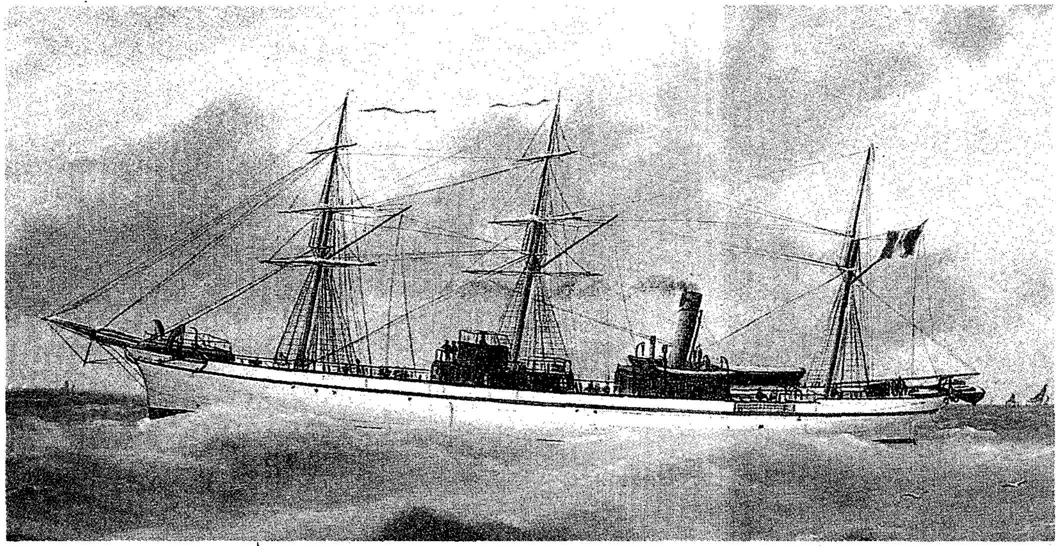
National Park Service–Statue of Liberty/Metaform

David Kelley



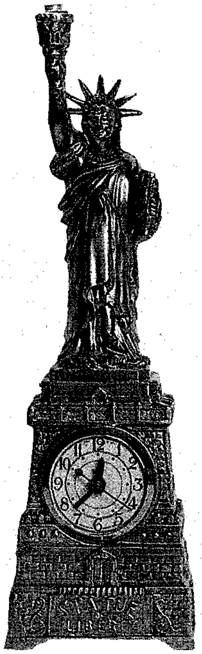
David Kelley

A World War I helmet bearing the symbol of the U.S. 77th "Liberty Division."



©1985 The Statue of Liberty, the First Hundred Years

The French ship Isère *carried the pieces of the Statue from France for assembly in New York.*



New-York Historical Society

A combination clock and lamp of the 1920s.

"On the threshold of this vast continent, full of a new life, where all the ships of the universe arrive, she will rise from the bosom of the waves. . . . At night a luminous halo extending from her forehead will shine afar on the immense sea."

(FROM THE FIRST PUBLIC PROSPECTUS FOR THE STATUE, 1875)

FOUR MEMBERS OF THE AMERICAN SOCIETY OF CIVIL ENGINEERS SPENT MORE THAN 2,000 HOURS OVER EIGHTEEN MONTHS PUTTING 75 ARCHITECTURAL AND STRUCTURAL DRAWINGS AND A THREE-DIMENSIONAL MODEL OF THE STATUE INTO A COMPUTER PROGRAM.

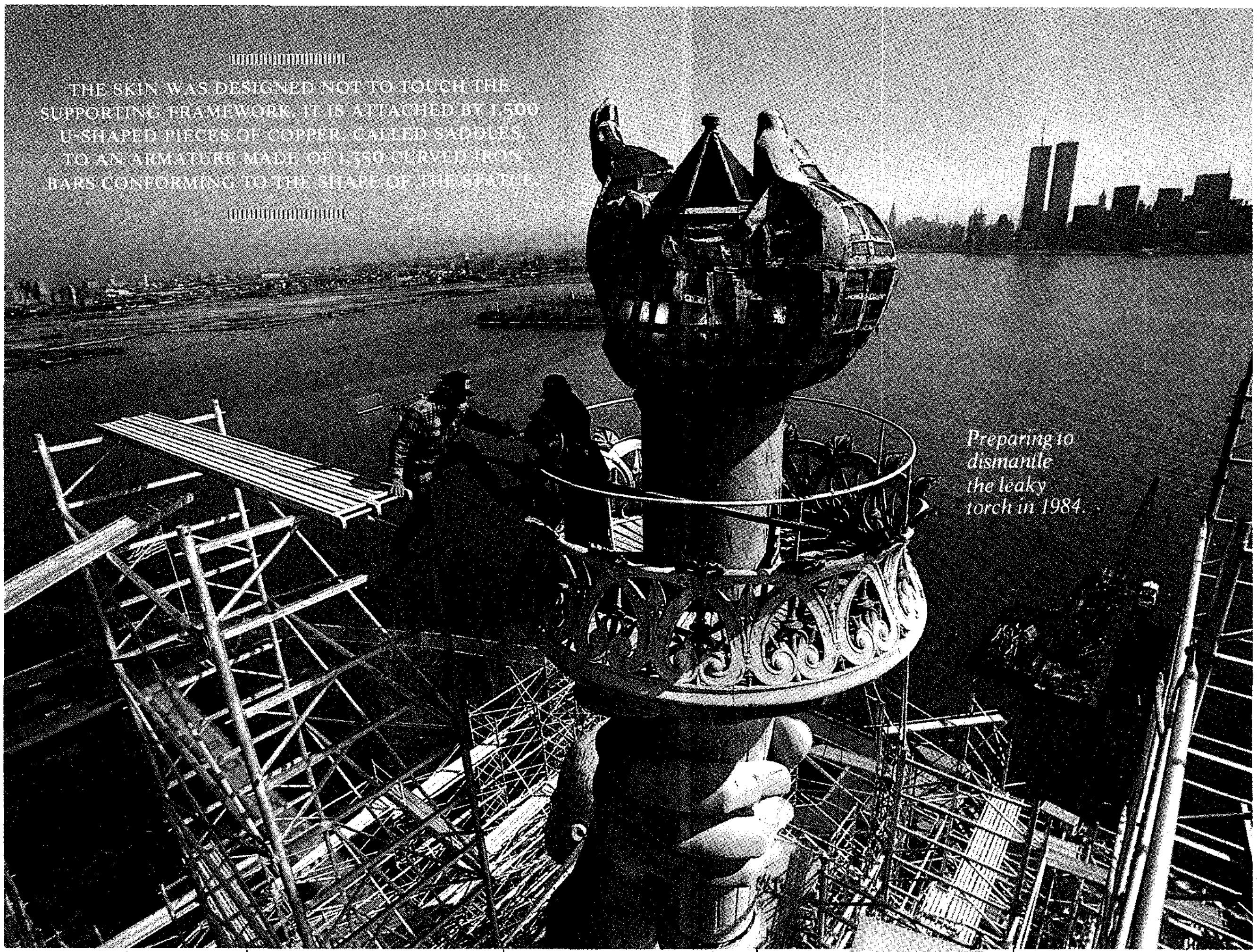
I OWN A
LIBERTY
BOND

J. Eger/Visions

A moth takes a break on the Lady's toe.

©1983 Peter B. Kaplan

1886 LIBERTY 1986



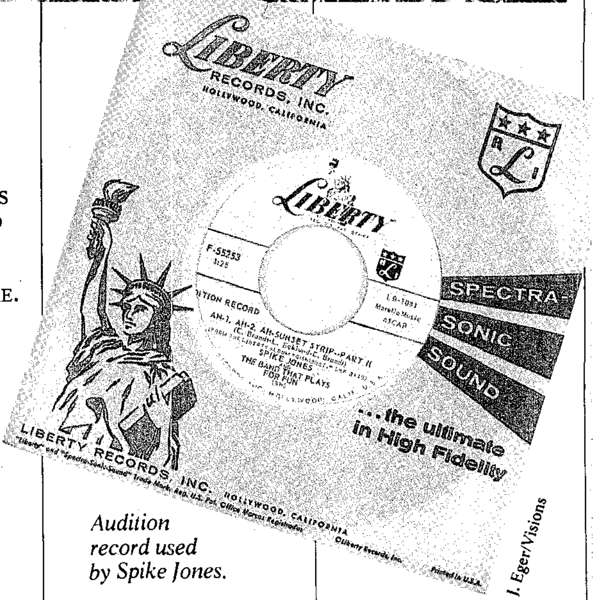
THE SKIN WAS DESIGNED NOT TO TOUCH THE SUPPORTING FRAMEWORK. IT IS ATTACHED BY 1,500 U-SHAPED PIECES OF COPPER, CALLED SADDLES, TO AN ARMATURE MADE OF 1,350 CURVED IRON BARS CONFORMING TO THE SHAPE OF THE STATUE.

Preparing to dismantle the leaky torch in 1984.

Daily News

Iranian students occupied the icon in 1977.

TEFLON TAPE HAS REPLACED THE ORIGINAL ASBESTOS AND LEATHER USED AS INSULATION BETWEEN THE SKIN AND THE STRUCTURE.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J. Eger/Visions

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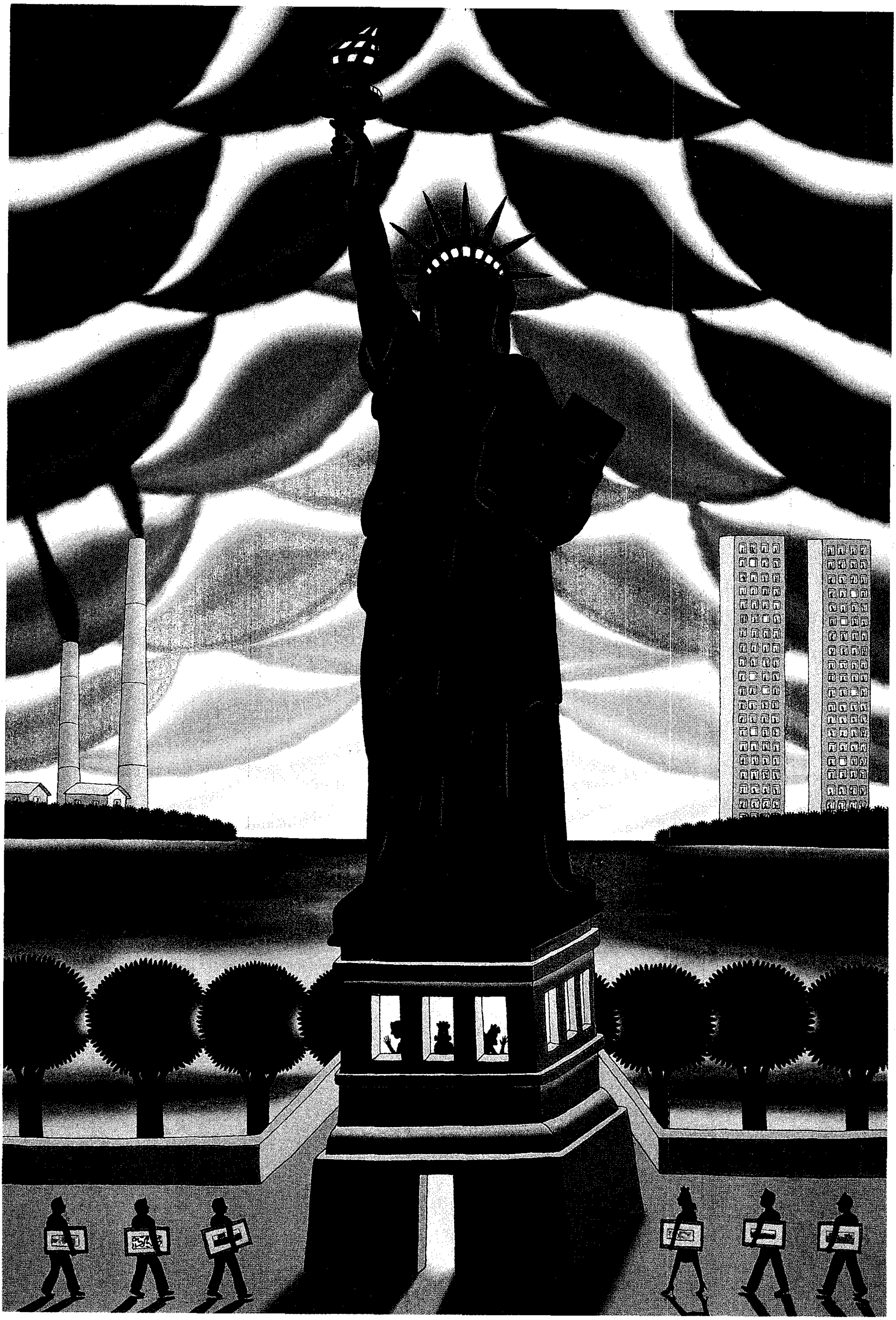


Photograph by Melville Mclean. Courtesy of the Phyllis Kind Gallery, New York.

ROGER BROWN

1983

LIBERTY

BEING HERE

By JERZY KOSINSKI

STANDING IN OUR MIDST LIKE PEOPLE, DRESSED, dressed up, or undressed, most statues stand for more than they show.

Ever since I was a kid, I have been talking to statues person-to-statue, pretty much the way I talk to people person-to-person. Like people, some statues talk back to me, while others merely turn their back.

No wonder that soon after December 20, 1957, the day I landed in the United States (and one I consider my second birthday and a prelude to my coming-of-spiritual-age), and soon after I got my first job—parking cars—I went to talk to the Statue of Liberty, the colossus of the New World.

As Karl Rossmann, a poor boy of sixteen who had been packed off to America by his parents because a servant girl had seduced him and got herself a child by him, stood on the liner slowly entering the harbor of New York, a sudden burst of sunshine seemed to illumine the Statue of Liberty, so that he saw it in a new light, although he had sighted it long before. The arm with the sword rose up as if newly stretched aloft, and round the figure blew the free winds of heaven.—Kafka.

Run the scene in the present tense.

Imposing, the Statue of Liberty greets me with a smile. I smile back. It's a lovely scene: the two of us—two exiles, she from France and I from Poland—facing each other on this warm, though rainy, day on Bedloe's Island (renamed the Island of Liberty).

"Welcome to the land of the free. What's your origin, if you don't mind my asking?" says the Statue.

"I was born a Jew and I come from Poland," I declare, no longer afraid I might be overheard by someone who's not Jewish, or someone who does not like the Poles.

"Good," says the Statue. "To be a Jew means to stand for *In the beginning was the Word,* and over the centuries Poland has greatly contributed to the very notion of democracy and freedom—witness the proliferation of Masonic lodges in Poland in the eighteenth century, at the time when the very idea of Liberty was born. Better yet, witness the presence of Casimir Pulaski, a Polish freedom-fighter who rallied the Franco-American troops in their assault on Savannah, Georgia. What are your immediate plans?" she asks. "I'm speaking of family planning."

"I'm not a family man and I don't believe in planning," I admit openly. "Family means possessions, and possessions possess. Besides, most of my family perished during the war and in the Nazi Holocaust, thanks to various statutes written to the order of Herr Hitler, the toy soldier disguised as a statue, and Comrade Stalin, the caudillo pretending to be a simple comrade. This taught me a lesson in man's perishability. As a result, while I still belong to the family of man, and still keep on talking to various human and humane statues, I no longer intend to start my own family."

"I understand," says the Statue. "How about choosing a new profession?"

"As an exile, I'm a displaced person—which to me, a wandering Jew, means being mobile," I profess freely. "I don't ever again want to be a kept man—a man kept by his profession, or by the state or a company, or even by the company he keeps. Now I'm finally free to follow my own calling—a call I first learned from Jack London."

"Good!" The Statue nods her approval. "Since the gold-digging days of Jack London, many young Europeans have called upon our free-enterprise system—our call of the wild—in order to strike gold." Offhandedly she looks to her left, at Ellis Island, through which so many of them came. "When will you start digging?" she asks.

"I've already started," I say to her with the pride of a new entrepreneur.

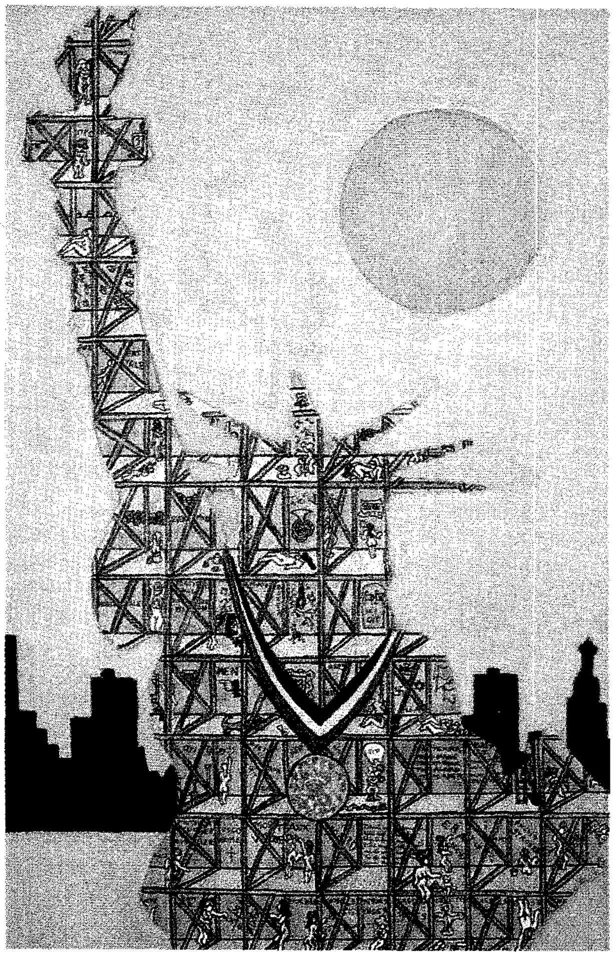
"And what have you discovered?"

Who am I? A mere chip from the block of being? Am I not both the chisel and the marble? Being and foreseeing? Being and bringing into being?—Abraham J. Heschel.

"I discovered myself," I say with the pride of an American self-made man (who to me is a man made of Self). "And I assure you that I intend to keep on digging." *Homo duplex has in my case more than one meaning.*—Joseph Conrad.

"Whose capital and what tools do you employ in your self-centered enterprise?" she wants to know.

"The Good Book, for capital, and writing in English, for my only tool," I say firmly. "You see, Miss Liberty, where I come from, the state's inspection left as little place for introspection, for speculating about oneself, as it did for a political suspect or speculation on the marketplace. One day I intend to become a full-fledged writer—just on spec," I say without hesitating.... *It is easier to sail many thousands of miles through cold and storm and cannibals, in a government ship, with five hundred men and boys to assist one, than it is to explore the private sea, the Atlantic and Pacific Ocean of one's being alone.*—Thoreau.



WILLIAM COPLEY

1984

Courtesy of the Phyllis Kind Gallery. On exhibition at Barneys New York, benefiting the Cooper-Hewitt Museum.

“A writer? Really?” The Statue looks at me skeptically. “Well, why not? As they say in the old country, ‘It’s all in a name.’ Tell me your name—but only if you wish to do so. This is the land of the free: No law says you’ve got to carry identification papers or introduce yourself to anybody you don’t want to—be he a person or a persona.”

“I’m Jerzy Kosinski,” I say with a well-deserved pride in my name.

“Delighted to know you, Mr. Kosinski,” says Miss Liberty. “Will you kindly tell me what your so-foreign-sounding name means?”

“Jerzy translates into the English George, as in Saint—or King—George,” I say modestly. “And in Polish, *kos* means a mockingbird—a *Mimus polyglottos.*”

“Good.” Mother of Exiles is pleased. “What is a writer if not a mockingbird who first mimics the chirpings of other birds, then, like a polyglot, mocks the world in a voice of his own? As a news hound, as a journalist, you will be free to ask any kind of question, including such, I must say, irrelevant questions as WHAT IS THE CURRENT SEX STATUS OF THE STATUE OF LIBERTY?—recently asked about me—and such irreverent questions as IS OUR AMERICAN LIBERTY MADE OF GRANITE—OR A FOREIGN-MADE STEEL? As if those who ask didn’t know!” She smiles a bit sourly.

“I PROMISE YOU I WON’T BE HOUNDING AFTER NEWS,” I say firmly. “You see, *kosin* means ‘a yellow physiologically inactive decomposition product, $C_{23}H_{30}O_7$, of kosotoxin,’ in the exact words of *Webster’s New International Dictionary.* What my name says to me is that in order to transcend it, I must become spiritually active. After all, what is a novelist if not an alchemist who, in order to endow his literary personae, his characters, with some of his personal characteristics, must first creatively recompose his decomposed Self? That’s why, Statue”—already a typical American, I already call her by her first name—“since my teens I was less impressed by American chocolate and American comics than by the books of J. Fenimore Cooper, Mark Twain, Jack London, Faulkner, and Hemingway—the American heavy spiritual armor.”

“I’m not surprised,” says the Statue. “Always keep in mind, young man, that fiction and liberty go hand in hand. Remember that *The Pioneers,* a novel by J. Fenimore Cooper, did more for the cause of migration to this country than Thomas Jefferson’s Declaration of Independence,” she lectures me while glancing at the document in her left hand. “That a lot of my fellow Americans heard about the trials of one Joseph K, a man reduced to the state of a bug by the bureaucratic total state in *The Trial,* a novel by Franz Kafka, that little big guy from Czechoslovakia. That Franz Kafka loved America so much that he even wrote *Amerika,* a novel about this country, without so much as setting his foot here! A novel in which, I might add, he so imaginatively equips me with a *sword* of liberty—not a torch!” She glows with the shine of a *nouveau riche,* which I, already a critic of America, find, as I did Kafka’s novel, a bit naïve—and not *nouveau* enough.

“Speaking of Kafkaesque names”—she pauses thoughtfully—“for most American-born Americans, who dislike any oppression, any hardship, your current name is awfully tough to pronounce, George—as hard as were the names of other American Poles, among them Tadeusz Košciuszko, that other Kos! Why don’t you change it to, say, Gerry Kos or Jerry Cosin—or even to $C_{23}H_{30}O_7$?”

“No, thank you,” I protest politely. “My name is my most valuable possession. It is my amulet, and I wear it as a tribute to my Polish past.”

“Do you own an automobile, George?” asks Miss Liberty out of the blue.

“Of course not,” I exclaim. “I’m to become a writer—a man made mobile by his self-made autobiography, his automobile. Besides, parking cars, I already know all there is to know about driving,” I say a bit bitterly.

“No, you don’t know,” the Statue protests with authority. “All you know is being driven out of your country by the oppressive state. Now learn the joy of being free, of driving yourself anywhere you choose—whether on a freeway, thruway, or country road.”

Time to say good-bye. Unable to shake and gallantly kiss her hand, according to one of the Old World’s oldest customs, I simply click my heels together in subservient military fashion—the Old World’s oldest habit.

“By the way,” the Statue says as I’m about to depart, “don’t panic when, on the highway, you hear the siren of the state police. In this country—God Bless America!—state police means traffic cops—not a police state.”

Jerzy Kosinski is the author of many novels, including *The Painted Bird* and *Being There.*

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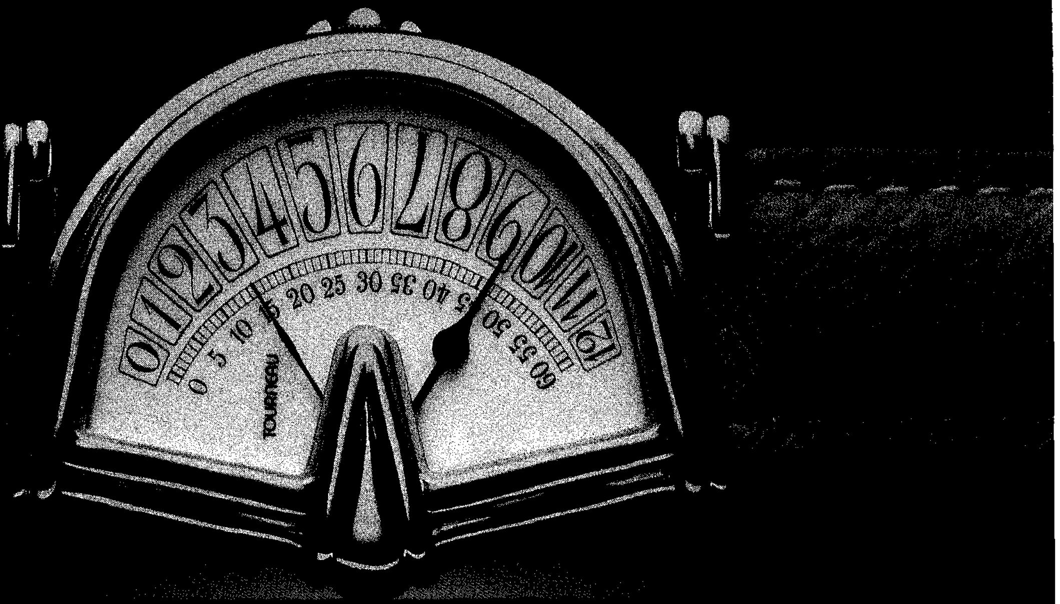

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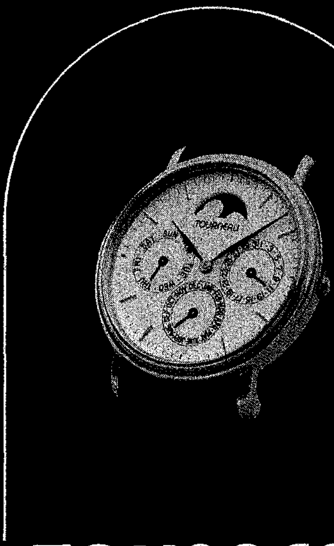

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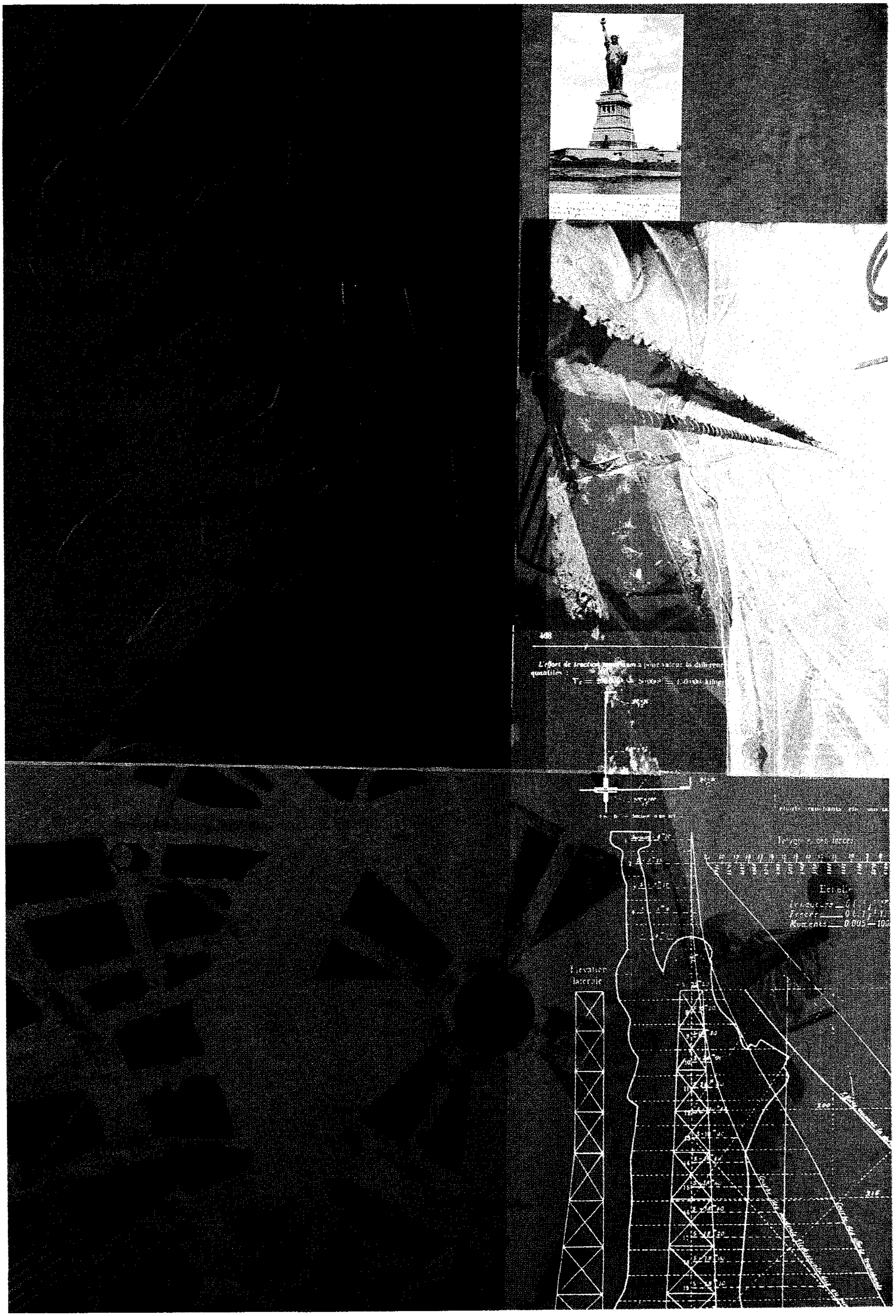
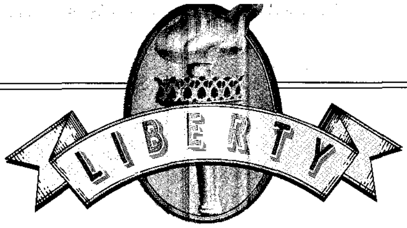

468
Elevation
laterale
Echelle

On exhibition at Barneys New York.

ROBERT RAUSCHENBERG

1983



THE FRENCH CONNECTION

By BRENDAN GILL

THE STATUE OF LIBERTY IS AN EXCELLENT EXAMPLE OF the process I call cross-fertilization in the arts. This is a process to be found in all countries, but nowhere more vividly than in the United States. From the start, our ancestors observed little in the culture of the New World that they could combine successfully with the culture that they had brought with them from the Old. That being the case, the colonists were obliged to make do with whatever they possessed in the way of an inherited artistic tradition. Eventually, often under protest, they consented to the mingling of that heritage with a variety of other artistic heritages, which reached our shores with each successive wave of immigration.

Architecture is an obvious place in which to look for evidence of cross-fertilization. The only shelters known to native Americans along the eastern seaboard in the seventeenth century were fashioned of skins and wood, so the first settlers constructed imitations of the houses they had left behind them in England. By the middle of the eighteenth century, our first great American architect, Thomas Jefferson, was denouncing all such clumsy borrowings from the mother country and was urging his fellow citizens to choose as models for buildings both public or private Palladio and other masters of the Italian Renaissance. Jefferson himself spent most of his life tirelessly tinkering with his beloved Monticello, which was at first strictly Palladian in design and ended up very much in the French mode. High up in a forest in the Blue Ridge Mountains of Virginia, travelers came upon an exquisite pavilion that would not have been out of place on the fashionable rue Monsieur in Paris—an example of cross-fertilization made all the happier for Jefferson and his guests by the presence in Monticello's cool cellars of many cases of the best French wines.

For an example of cross-fertilization in the world of entertainment, take the opera *Madame Butterfly*. It began as a short story written by a Philadelphia lawyer; the story was read by David Belasco, who turned it into a successful stage play. One day, Giacomo Puccini was strolling up Broadway and the name Madame Butterfly on a theater marquee caught his eye. He attended a performance of the show and decided then and there that it would make an excellent opera. Not a single person concerned with *Madame Butterfly* had ever been to Japan or had any authentic information about that country and its culture. The opera bears witness to the fact that ignorance need never stand in the way of creating works of art.

As for the Statue of Liberty, what a classic specimen of crisscrossing cultural influences it embodies! So intensely American does it seem to us that we find it hard to believe that in its origins it had nothing whatever to do with this country. It was championed by the spellbinding Frédéric-Auguste Bartholdi, who was every bit as gifted a promoter as he was a sculptor; his genius for merchandising projects was matched by a genius for carrying them out, no matter how long it took and how high the odds might be against him. In the late 1860s, inspired by the Sphinx and other colossal sculptures of the ancient world, he proposed to build at the entrance to the newly dug Suez Canal a lighthouse in the shape of a gigantic female holding aloft a lamp. With unabashed snobbery, the sculpture was to be called "Progress Bringing the Light to Asia." Unfortunately, Bartholdi's client, Ismail Pasha, the Khedive of Egypt, lacked the financial means to put up the statue, and Bartholdi had to set about peddling the project elsewhere. Thus it leapt the Atlantic and came to rest on a tiny island in New York Harbor. Its shape was almost identical to what it might have been in Egypt, but it bore a new and far more gracious title, *Liberty Enlightening the World*, and it was utterly transformed in purpose. To multiply the evidence of cross-fertilization at work here, one may note that the Statue stands on a pedestal designed by Richard Morris Hunt, the first American graduate of the School of Beaux-Arts, in Paris, and that the pedestal itself rises out of the former parade ground of Fort Wood, designed according to the principles laid down by the great seventeenth-century French engineer Sebastien le Prestre de Vauban.

"Hands across the sea" is a convenient metaphor for the friendship that has long existed between France and America. What we do well to celebrate this Fourth of July is an idea that crossed the sea and has become an indispensable attribute of our culture.

Brendan Gill, the drama critic of *The New Yorker*, is chairman emeritus of the New York Landmarks Conservancy.

IMMIGRANT CHIC

By IRVING HOWE

WHEN SAMUEL CHOTZINOFF, A MUSIC CRITIC OF SEVERAL decades ago, came to write his memoir of growing up in the immigrant Jewish streets of the Lower East Side, he called it *A Lost Paradise*. This beautiful book recalls the years of childhood and youth with an almost Proustian detail and delicacy. But recalls it, also, with an astringent tone, free of any self-indulgent or manipulative sentimentality. Childhood in the immigrant streets—the lost paradise—was no idyll; immigrant life was often poor, hard, fearful. No sensible person would want to go back to that world, even if we remember it with affection.

I came on the scene a bit later than Chotzinoff and grew up in the East Bronx rather than on the Lower East Side, but I, too, remember childhood in an immigrant neighborhood as a lost paradise. Paradise, as Adam and Eve learned some time ago, can also be painful. Mine was not an especially happy childhood. My parents were very poor garment workers who bequeathed to me—it was not their fault—an ineradicable anxiety about livelihood. I still bear the distrust, even fear, of the physical that many immigrant Jews implanted in their children, as if learning to ice-skate would forever keep a nice Jewish boy from becoming a high-school teacher.

Still, in the glow of memory, those years of hardship in the East Bronx figure as a lost paradise simply because they were my years of growing up, when the world still shone with freshness and expectation. A lost paradise, also, because immigrant-Jewish life—narrow and provincial as it could be—gave me sensations of coherence, the persuasion that life has shape and meaning, perhaps even purpose, as nothing in my later years, neither political involvement nor literary effort, quite could. The immigrant subculture, as the sociologists say, was an "organic" culture, and ever since I left it—for the keenest impulse of my late teens was to race toward the outer world of America—I have known doubt and division.

I grew up toward the end of the immigrant-Jewish experience. The ranks were thinning, our culture was unraveling. Jewish socialism, which for a few decades embodied the immigrants' ethical yearnings, was starting to fade into the milder liberalism we have also seen fade. A note of wistful bewilderment was creeping into the work of Yiddish writers, as if they sensed that the end of their line was near. And the once brilliant Yiddish theater was slipping into bankruptcy and trash.

I didn't, of course, know all this as a boy. In the thickly Jewish streets of the East Bronx, our life still seemed secure. But it wasn't. New possibilities, new temptations were luring us away—to go to City College and become a lawyer or an accountant; to work as a CIO organizer, mobilizing the proletariat; to become an engineer, breaking past the strongholds of Gentile prejudice; to write brilliant essays for *Partisan Review* and shine as a New York intellectual. The immigrant subculture, which had given us sustenance, was reaching its end.

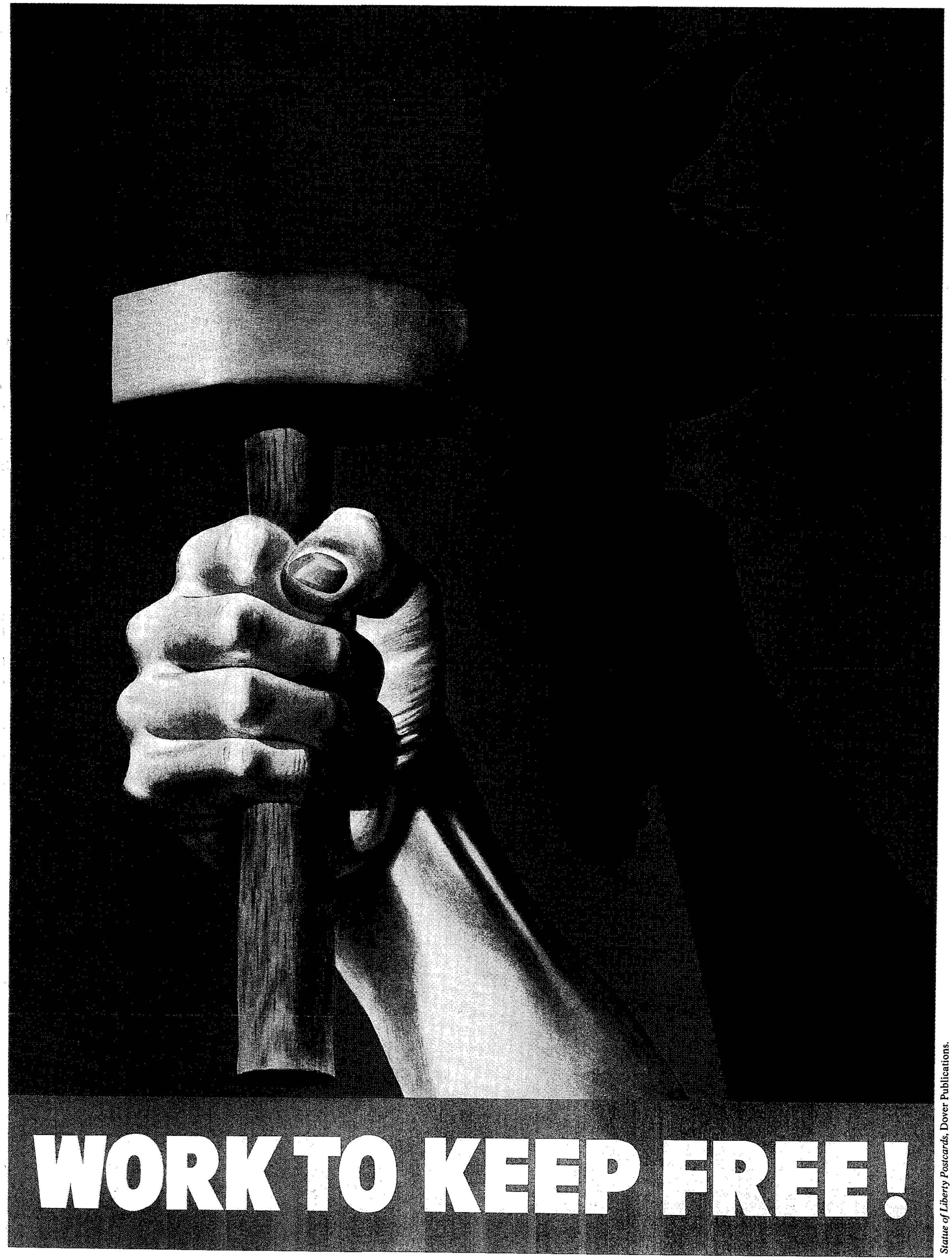
What at times leaves me a little irritated is the upsurge of nostalgia I detect among a good many young people for the immigrant world to which I was already a latecomer and of which they barely know. They aren't nostalgic for anything they themselves experienced, with either joy or anguish; they're nostalgic for the nostalgia of other people. And why this should be so isn't hard to understand. You need only compare the values and styles of the Lower East Side with the America of Reagan and the New York of Koch in order to see why sensitive young people hanker after a world that has slipped away. Still, it makes me uneasy.

For I don't want the immigrant-Jewish milieu—it's my life, you understand—to become "material" for chic museum displays and cozy Yinglish musicals. I don't want the world of my youth to be worked over (I almost said pawed) by sweet-tempered but ignorant filmmakers. I don't want the lost hopes and surviving pains, the memories that still chafe, to become occasions, or pretexts, for philistine observances among affluent Jews.

I argue with myself: Do you want a monopoly on remembrance of the immigrant world? Are you nurturing a patrician claim to a plebeian childhood? Isn't there a touch of self-serving snobbism here? The mere fact of asking such questions indicates that I can't just dismiss them and pass on. But there are moments of lucidity when I tell myself that I cherish the immigrant past for its innocence of aspiration and its deep, unrequited suffering, for its harsh realism and muted sadness, for all it was and can never be again.

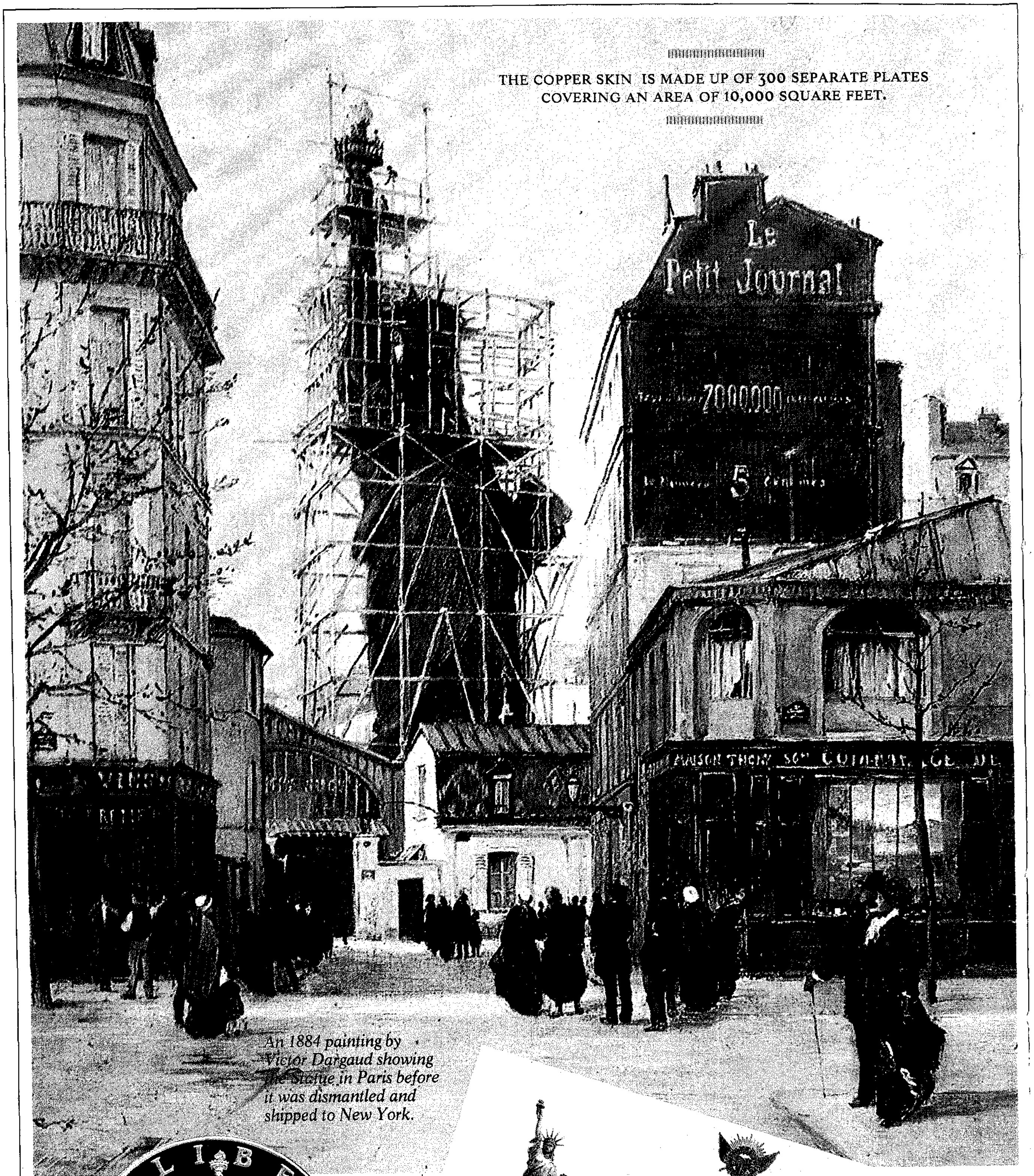
Paradise? Yes, of a kind. But a paradise we have left behind because we had to leave it, a paradise lost forever.

Irving Howe is the author of *Politics and the Novel*, *World of Our Fathers*, and *Socialism and America*.


WORK TO KEEP FREE!

Statue of Liberty Postcards, Dover Publications.

THE COPPER SKIN IS MADE UP OF 300 SEPARATE PLATES COVERING AN AREA OF 10,000 SQUARE FEET.



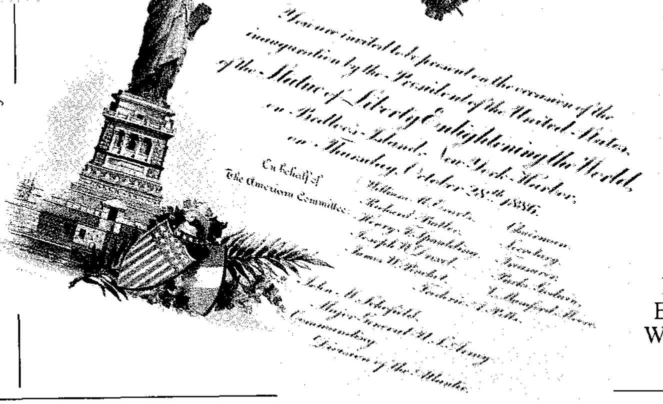
An 1884 painting by Victor Dargaud showing the Statue in Paris before it was dismantled and shipped to New York.

LIBERTY
ELLIS ISLAND
GATEWAY TO AMERICA
IN GOD WE TRUST
S
1986

Courtesy MTB New York

The 1986 silver dollar honoring the Statue and Ellis Island.

New-York Historical Society

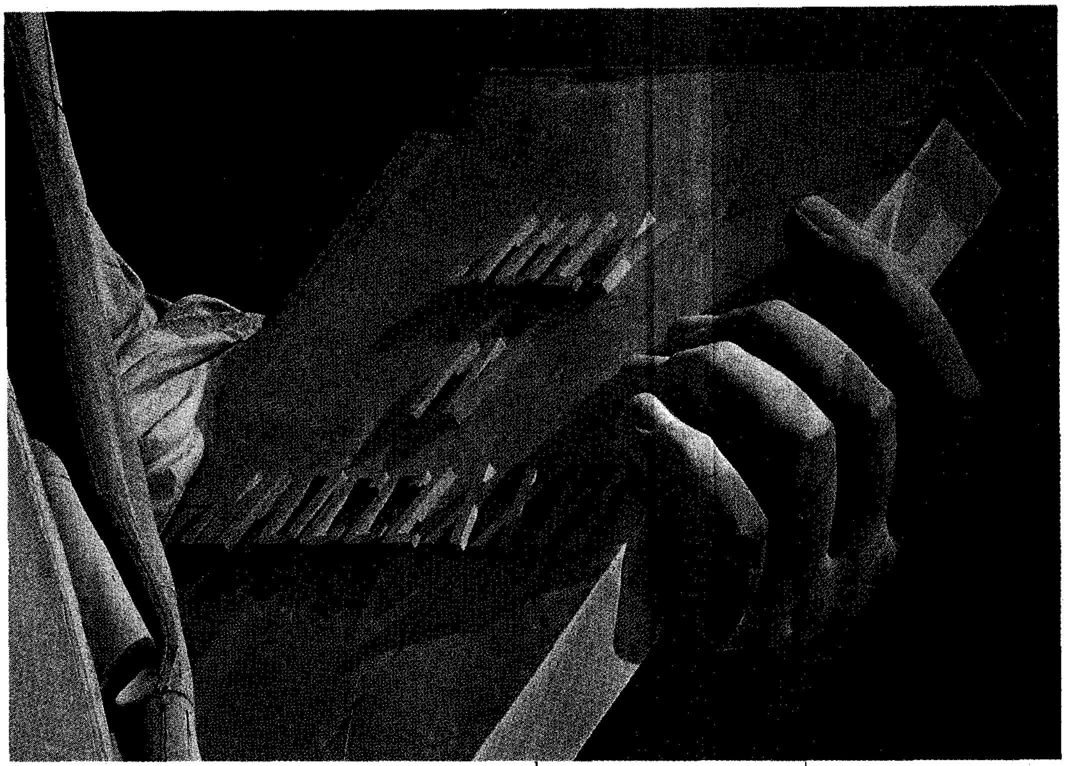

You are invited to be present at the ceremony of the
inauguration by the President of the United States
of the Statue of Liberty Enlightening the World,
on Bedloe's Island, New-York Harbor,
on Thursday, October 28th 1886.

On behalf of
The American Committee.
William M. Evarts, Chairman.
Richard Butler, Secretary.
Henry F. Spaulding, Treasurer.
Joseph W. Drexel, Parke Godwin,
James W. Pinchot, J. Hampden Robb.
Frederic A. Potts.

John M. Schofield,
Major General U.S. Army
Commanding
Division of the Atlantic.

Invitation to the 1886 unveiling of the Statue of Liberty Enlightening the World.

SCRAP LIBERTY BOOK



©Jake Rajs

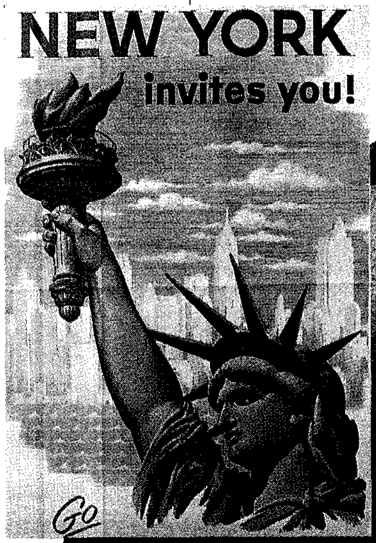
The tablet represents the law; the date was meant to give the Statue an especially American touch.

THE RESTORATION OF THE FRAME WAS ESPECIALLY DIFFICULT BECAUSE MOST OF GUSTAVE EIFFEL'S ORIGINAL ENGINEERING DRAWINGS WERE DESTROYED IN A PARIS FIRE.

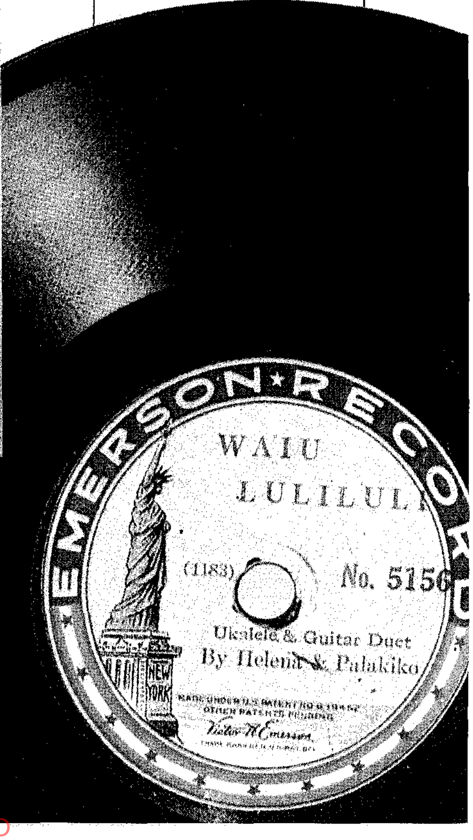
Congress should "designate and set apart a site on Governor's or Bedloe's Island" and "cause suitable regulations to be made for its future maintenance as a beacon and for the permanent care and preservation thereof as a monument of art and of the continued good will of the great nation which aided us in our struggle for freedom."

—**President Ulysses S. Grant**
(From a Resolution Formally Accepting Liberty Enlightening the World as a Gift From France to the United States)

G. Dembo/Visions

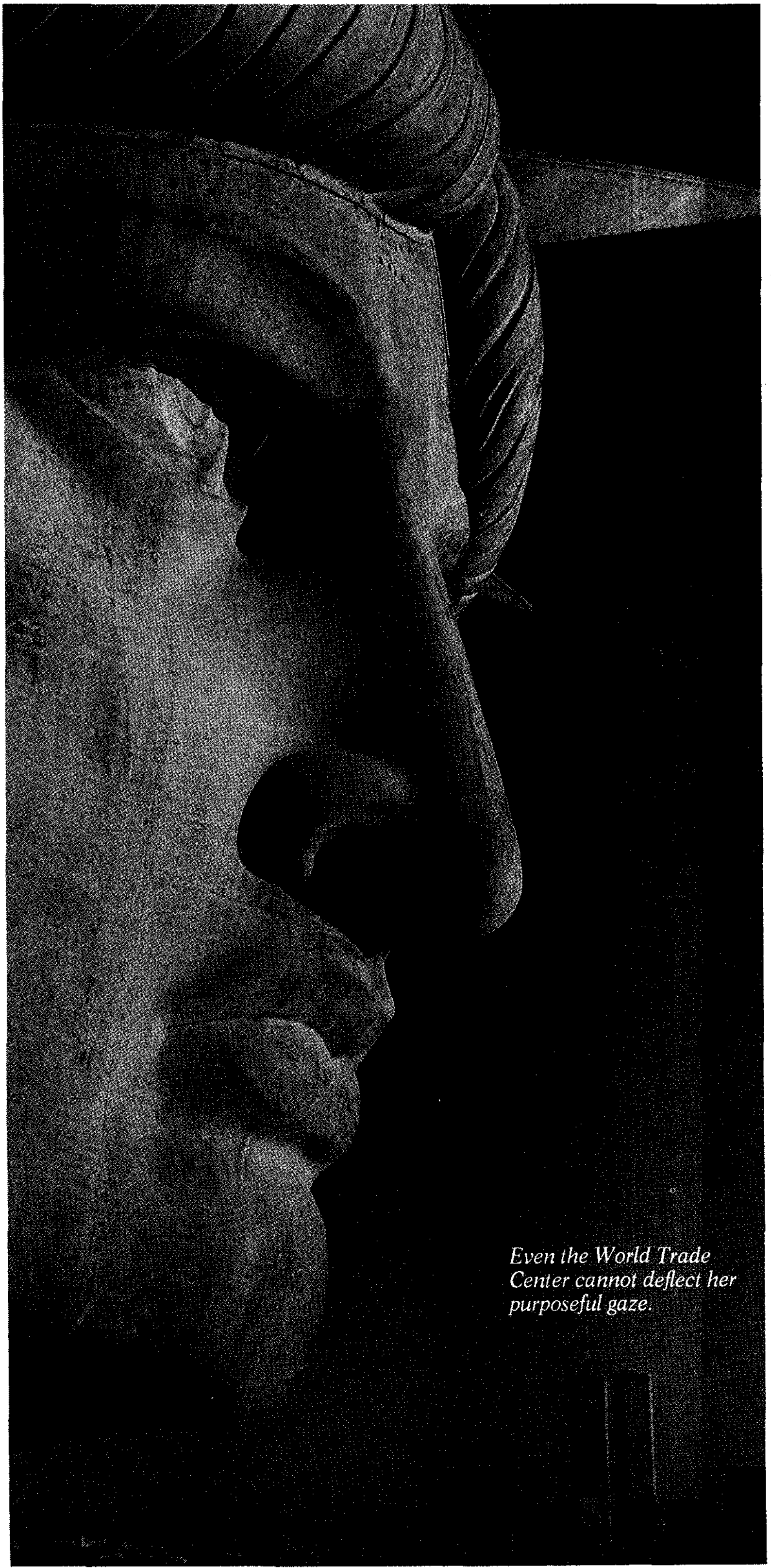

NEW YORK
invites you!
Go

A Pennsylvania Railroad poster (left), from about 1950.


EMERSON RECORD
WAIU
LULILUL
(1183)
No. 5156
Ukulele & Guitar Duet
By Helena & Palakiko
NEW YORK
Victor H. Emerson

A catchy record label of 1917.

David Kelley. NPS-Statue of Liberty.

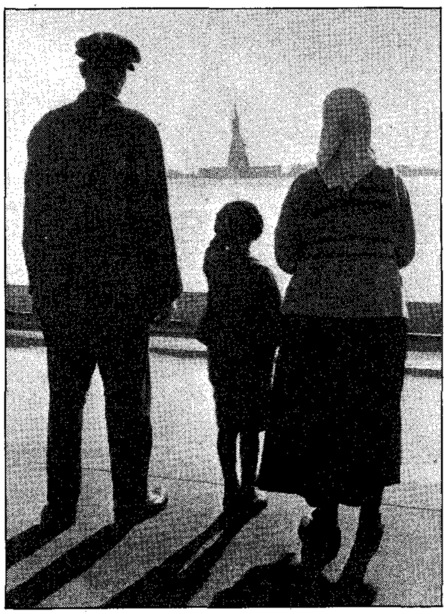


Even the World Trade Center cannot deflect her purposeful gaze.

©1985 Peter B. Kaplan

“It was the hope of those who gave us this statue and the hope of the American people receiving it, that the Goddess of Liberty and the Goddess of Peace were the same. It is fitting, therefore, that this should be a service of rededication to the liberty and the peace which this statue symbolizes. Liberty and peace are living things. In each generation—if they are to be maintained—they must be guarded and vitalized anew.”

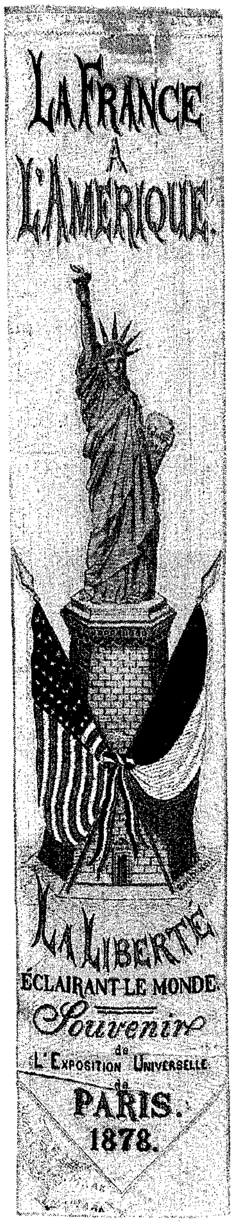
—**PRESIDENT FRANKLIN D. ROOSEVELT**
(AT THE STATUE'S FIFTIETH-BIRTHDAY CELEBRATION, OCTOBER 28, 1936)



Bettmann Archive

Immigrants ponder the Statue from Ellis Island.

ABOUT 4 PERCENT OF THE THICKNESS OF THE COPPER SKIN HAS BEEN ERODED SINCE THE STATUE WENT UP.

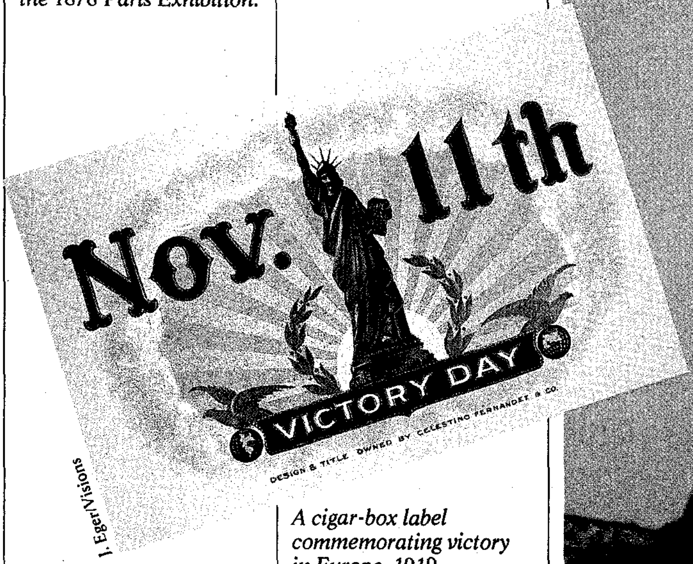

LA FRANCE
A
L'AMERIQUE
LA LIBERTÉ
ÉCLAIRANT LE MONDE
Souvenir
de
L'EXPOSITION UNIVERSELLE
de
PARIS.
1878.

Souvenir silk ribbon from the 1878 Paris Exhibition.

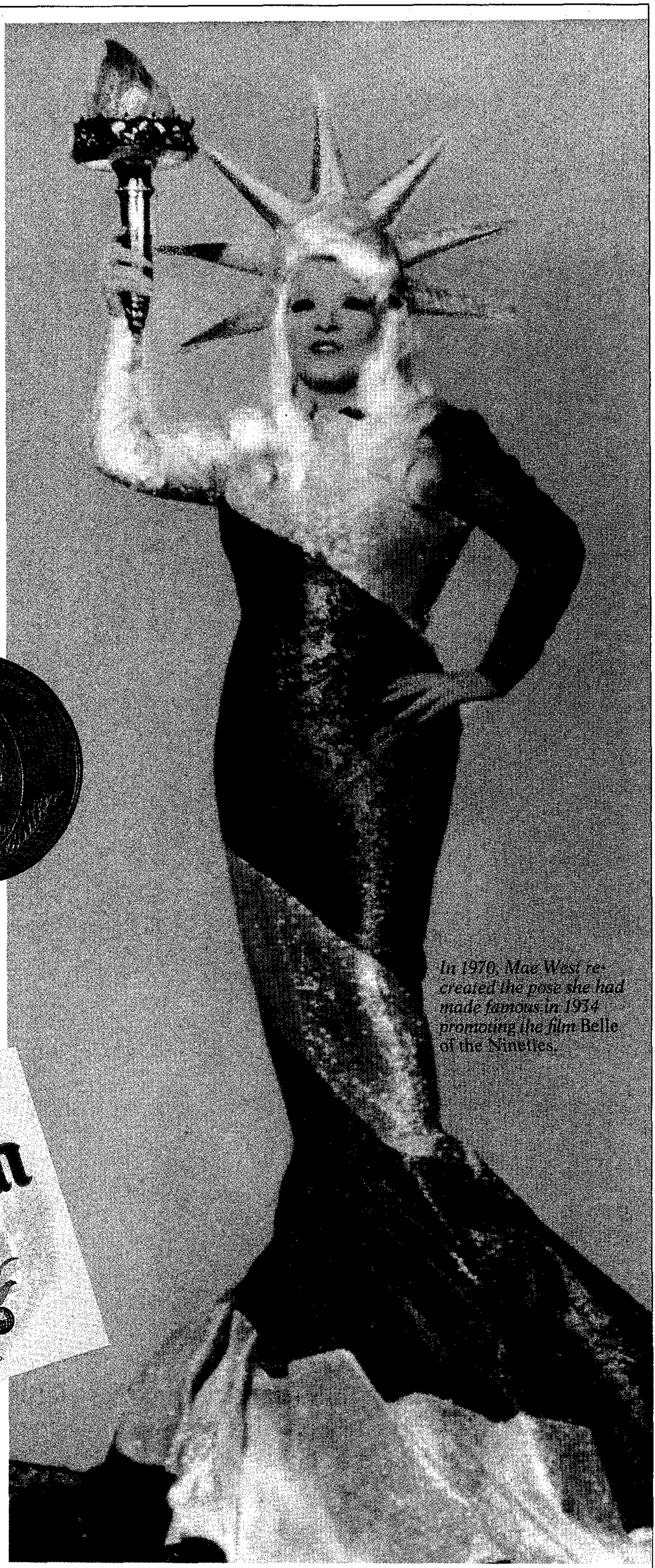
JOSEPH PULITZER, OWNER OF THE *WORLD,* PUBLISHED THE NAME OF EVERY DONOR TO THE PEDESTAL FUND, NO MATTER HOW SMALL THE GIFT.

J. Eger/Visions

Bartholdi's bust formed the centerpiece of a medal issued at the 1886 dedication.

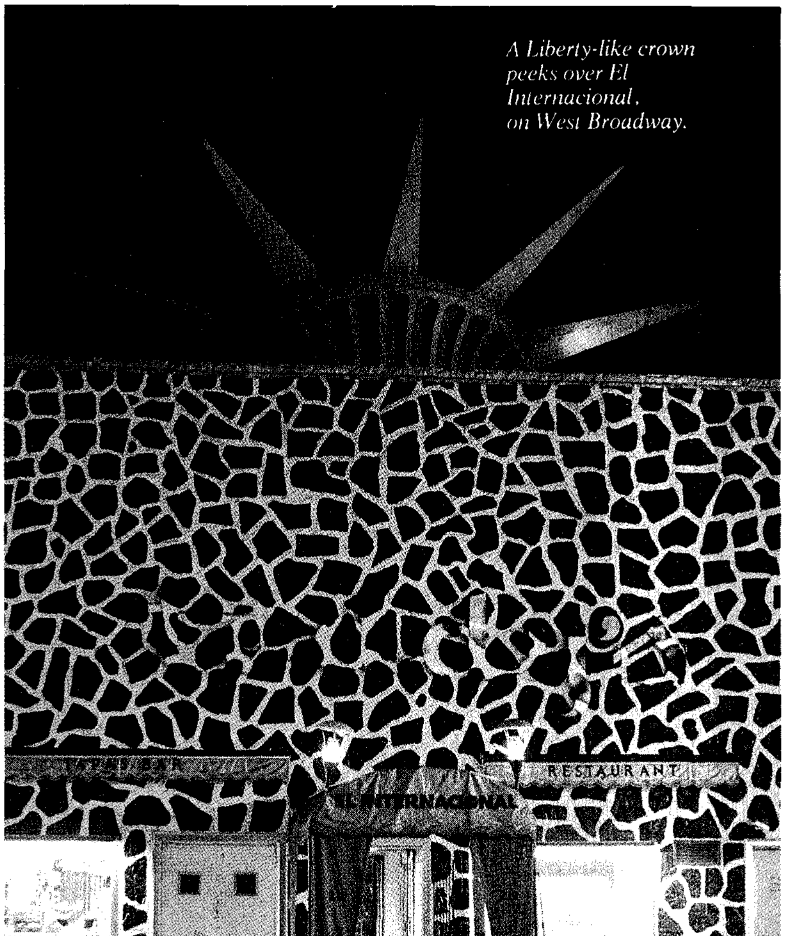

Nov. 11th
VICTORY DAY
DESIGN & TITLE OWNED BY CELESTINO FERNANDEZ & CO.
J. Eger/Visions

A cigar-box label commemorating victory in Europe, 1919.



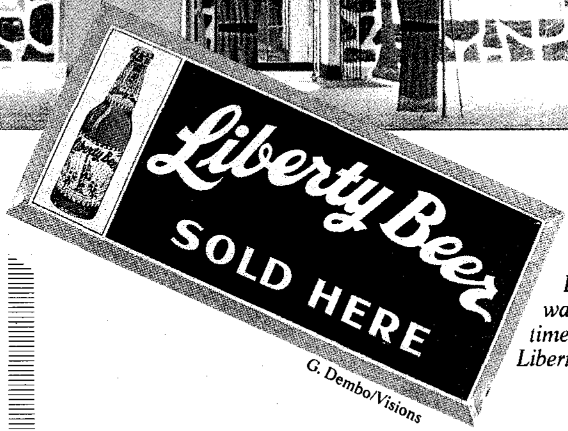
In 1970, Mae West re-created the pose she had made famous in 1934 promoting the film Belle of the Nineties.

Movie Star News. Hand-tinted by Bill Kobasz.



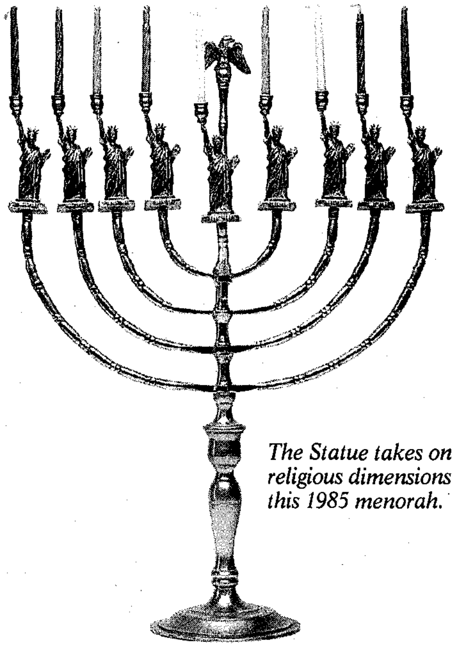
A Liberty-like crown peeks over El Internacional, on West Broadway.

Lawrence Ivy



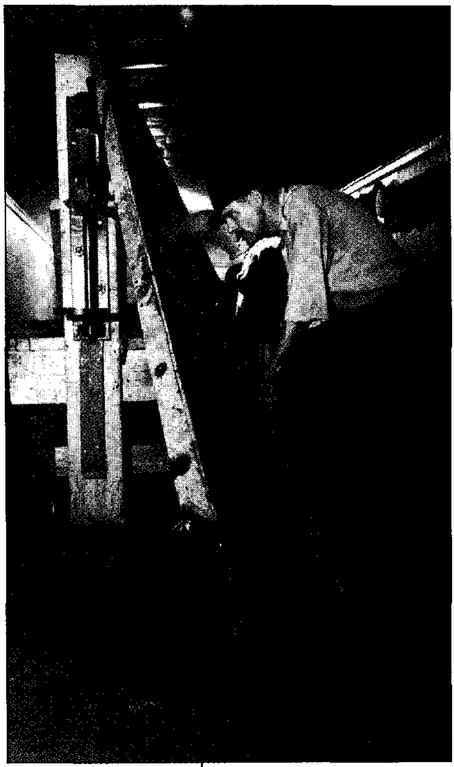
Before there was Miller time, there was Liberty time.

G. Dembo/Visions



The Statue takes on religious dimensions in this 1985 menorah.

David Kelley. NPS-Statue of Liberty.



UPI/Bettmann

Giving one of Liberty's seven spikes a scrub in 1938.

"It is a consolation to know that this statue will exist thousands of years from now, long after our names shall have been forgotten."

—**FRÉDÉRIC-AUGUSTE BARTHOLDI**
(AT THE DEDICATION, OCTOBER 28, 1886)

new

now

together for the first time

david and joan

joan and david

the shoes

the boots

the belts

the bags

the luggage

for men

for women

for children

new

now

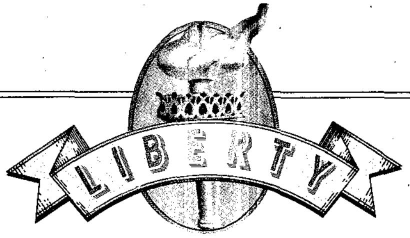
816 madison avenue at 68th

(212) 772-3970

and

jobs lane

southampton



FAMILY-STYLE

By MARIO CUOMO

OUR YOUNGEST SON, CHRISTOPHER, RECENTLY ASKED ME why everyone was making such a fuss over the Statue of Liberty. I tried to explain it to him the way my parents explained it to me.

My mother and father came from another country. My mother came here by ship from Italy, and her first glimpse of this great country was when she sighted the Lady of Opportunity, steadfastly lifting her torch.

My mother understood immediately the meaning of that beautiful symbol. To her, the Statue meant freedom and opportunity, a chance to earn one's own bread with dignity. The Statue told my mother that if she and my father were willing to work hard and care about this nation, they would be able to share in its incredible bounties. And this new country would not ask them, or force them, to give up the culture of their parents. Lady Liberty said, "Welcome. You are welcome, and the culture you bring with you is welcome, to blend with all the others into this beautiful mosaic that is America."

America was made into steel and stone by the flesh and bone and muscle of people like my parents, from every corner of the world. Guided by the beacon of hope that the Statue of Liberty represented, they settled across New York State and throughout the five boroughs of New York City. To the Lower East Side, to South Jamaica, to Hell's Kitchen, to Williamsburg, to Brownsville and the South Bronx, these "strangers" came to this strange land and quickly made it their home, investing the equity of their labor in their new communities.

Our neighborhood in South Jamaica was then poor and lower-middle class, made up of Irish, Italians, blacks, Poles, Jews—a classic polyglot community: immigrants and the sons and daughters of immigrants from Europe, the East, the South; people who had come to New York for opportunity but were only beginning to find it.

We had an Italian American grocery store on the corner of 150th Street and 97th Avenue, and on the other corner, down the block, there was an Orthodox synagogue. And between us were Lanzone the baker, Rubin the roofer, and Kaye the tailor. We lived in rooms behind the store in a building owned by the Kesslers. The Kesslers taught my mother how to count, and she taught Mrs. Kessler how to make tomato sauce—à la marinara, without meat.

Together, we taught one another, learned from one another, shared tears when a neighbor down the block passed away, felt joy at each bar mitzvah, Holy Communion, or wedding our friends celebrated. We were family, sharing burdens and benefits, birth and death, good times and bad.

We had—from different lands, with different customs—come through the Golden Door, beckoned by the same beacon of hope, the same promise of opportunity.

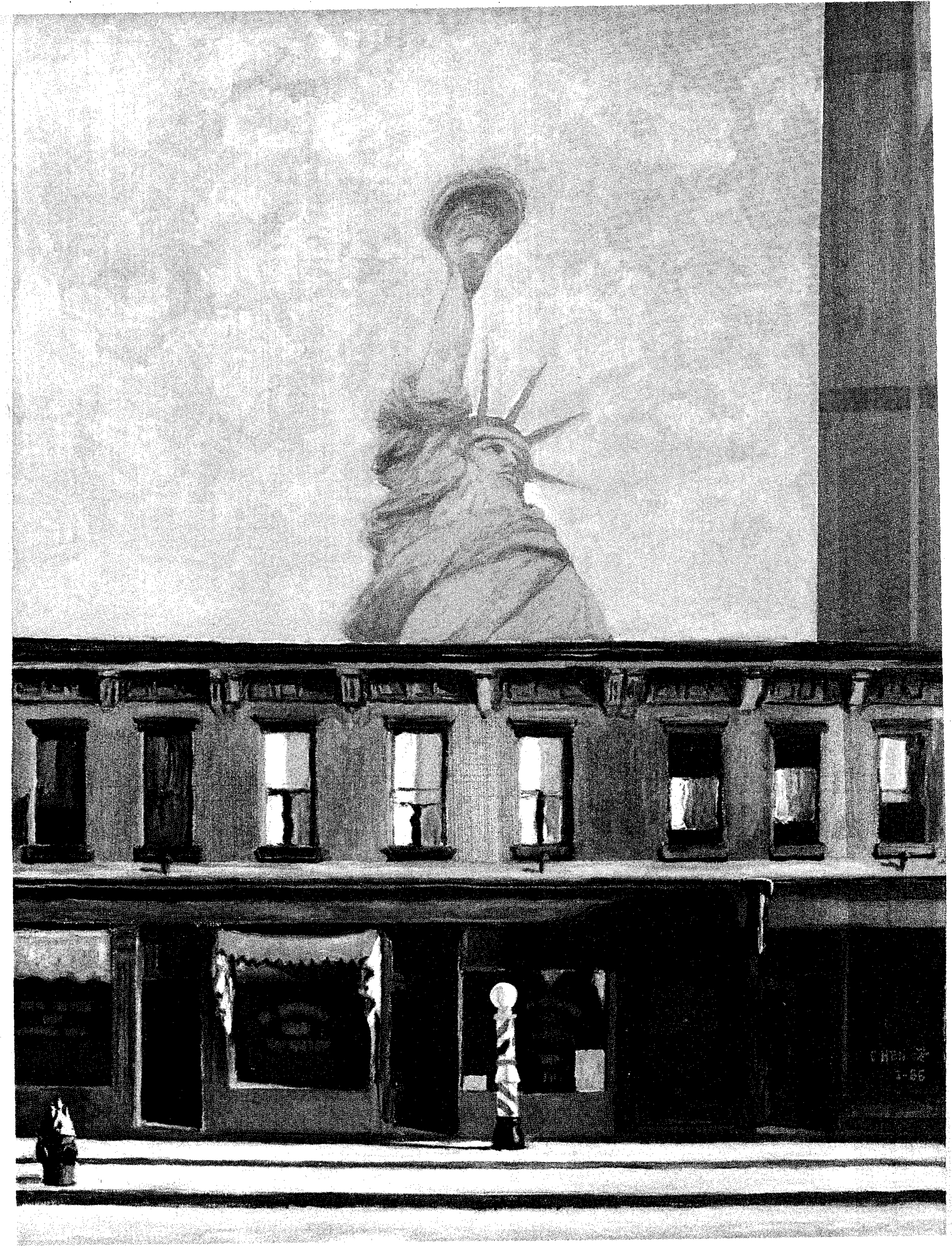
We were family, and although we were aware of our differences, we didn't think so much about them. Instead, there was a commonality among us, a commonality of need and concern and striving that helped form us into the American mosaic.

The Statue of Liberty will always remind me, and millions of others, of that striving, of that commonality of need, of the responsibility we have for one another's welfare. It reminds us that together we have bridged rivers, put up buildings that pierce the sky, elevated the arts to new levels, defeated depressions, and reached down to lift up millions of immigrants who came to this country with little more than the clothes on their back and the children in their arms.

This year, in celebrations across New York State and throughout America, we commemorate the restoration of the Statue and the reaffirmation of that spirit—the dream that brought our ancestors past the Statue's lamp to Ellis Island and then into this magnificent land.

What's all the fuss about, Chris? It's about a struggle by millions who came before us to create a new society of opportunity and tolerance. It reminds us how, beginning with nothing but their hands and their hearts and their minds, they built this beautiful country and gave it to us and left us the obligation to make it a better one.

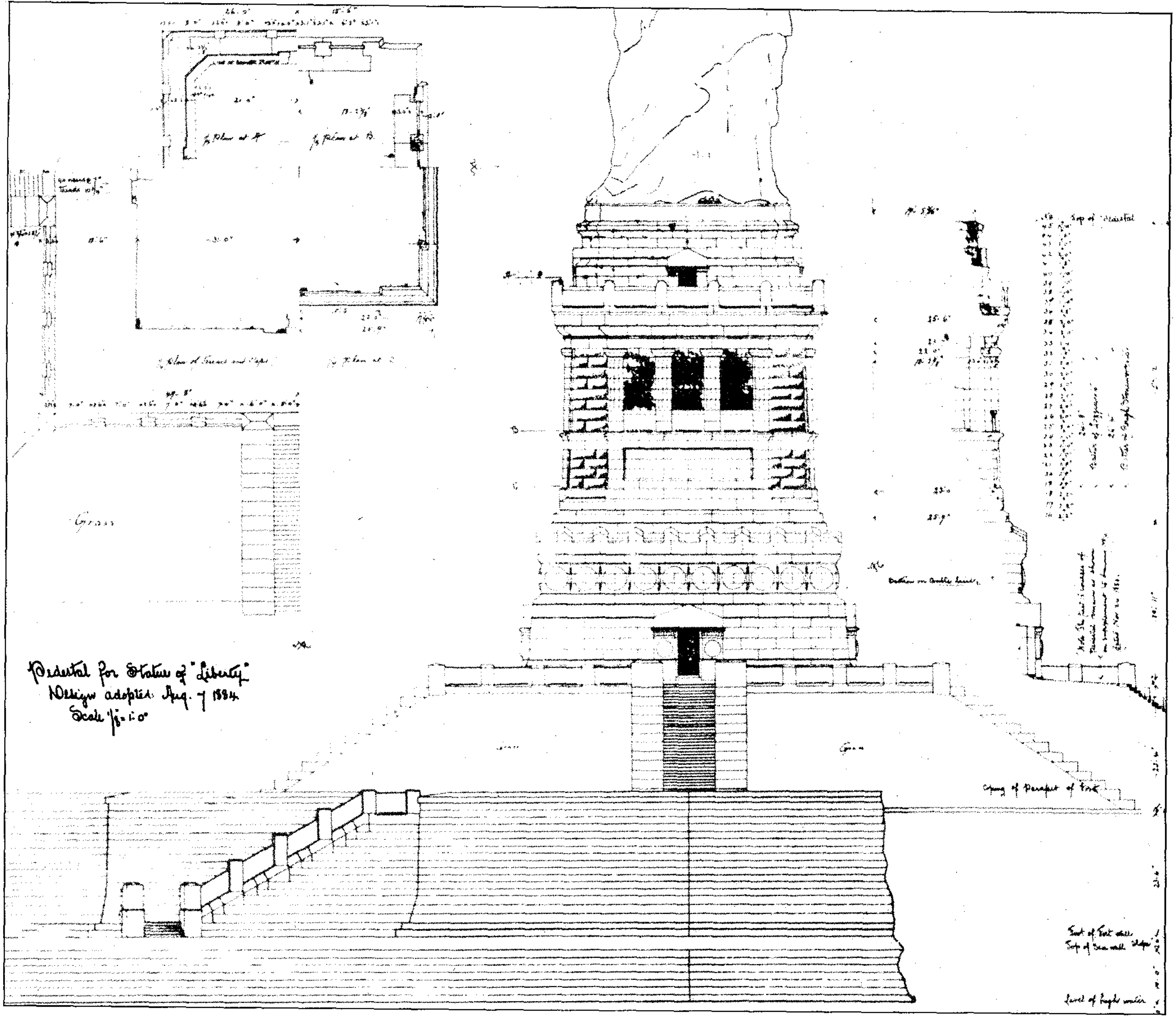
Governor Mario Cuomo is the author of *Forest Hills Diary* and *Diaries of Mario M. Cuomo.*

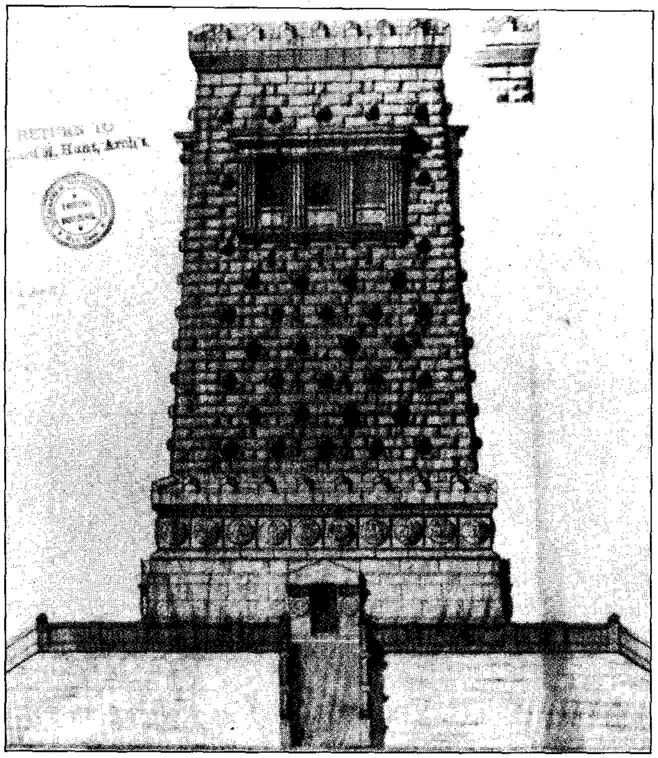


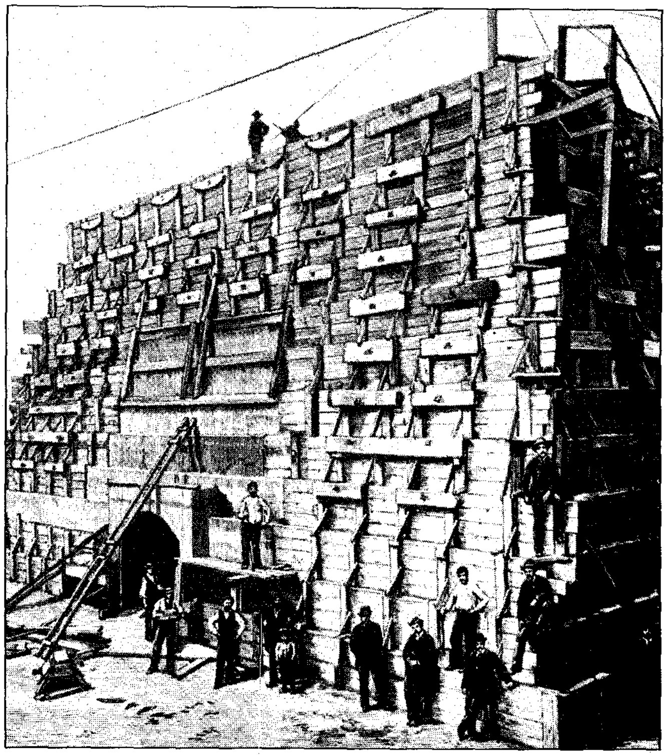
Courtesy of the Lucia Gallery, SoHo.

T.F. CHEN

1986


Pedestal for Statue of "Liberty"
Design adopted Aug. 7 1884
Scale 1/8"=1'0"
Grass
Top of Pedestal
Coping of Parapet of Fort
Foot of Fort wall
Top of Sea wall slope
Level of high water


RETURN TO
R. M. Hunt, Archt.



©1985 The Statue of Liberty, the First Hundred Years

BUILDING ON THE PAST

By LOUIS AUCHINCLOSS

WHEN THE AMERICAN COMMITTEE OF THE FRANCO-American Union decided that Bartholdi's huge statue should be accepted and placed on top of Fort Wood at Bedloe's Island, the all-important question of the pedestal had to be resolved. The great Viollet-le-Duc himself had tried his hand at a design and had come up with a massively constructed hexagon of rusticated stone. Only the stone was satisfactory, for everyone could see that the principal problem would be to create a link between the rough, star-shaped fort below and the monumental figure above. Bartholdi then contributed some more-classical designs, including a pyramid after the Mausoleum at Halicarnassus, but the committee decided in the end to go to the top of the profession at home, and in 1881 it appointed Richard Morris Hunt to be in charge of the project.

The man they selected was already known as the dean of American architects; he had even been called our Brunelleschi. A graduate of the Beaux-Arts in Paris, Hunt had brought home to America the eclectic furor of his admiration for French and Italian Renaissance designs, and his prodigious energy had been engaged in erecting palaces for American burghers up and down the East Coast. Indeed, Fifth Avenue would one day owe more to him than to any other architect, and a favorite diversion of Willa Cather's would be to ride up the avenue on the top of a double-decker bus and pretend she was floating on the Loire past the châteaux of Valois kings. Of course, people laugh at this today, but wouldn't it be more fun to see that florid parade of architectural styles, that textbook lesson in Beaux-Arts mansions, than the present ponderous march of apartment-house cubes?

If Hunt, like Bartholdi, felt an initial thrill at the idea of constructing a work of art on his own, without having to please a rich client, he was soon to feel the greater frustrations of working with a committee. He saw at once that the pedestal would have to be an extension of the fort, for all his designs envisioned a towerlike square with massive rustication; but in the beginning, he had dreams, according to Marvin Trachtenberg's excellent monograph *The Statue of Liberty,* of following the ultimate prototype of giant lighthouses, the Pharos at Alexandria, one of the seven wonders of the ancient world. This was known only in the distorted version on old coins, but on some of these one can make out a double row of regularly spaced projections that may have inspired Hunt's alternate rows of protruding blocks that gave a checkerboard effect to the rusticated stone surface of his first model.

The committee, however, panicked at the expense of his grandiose concept (although in the end they would pay as much for the approved plan), and the height of the pedestal was reduced from 114 to 89 feet. Trachtenberg sees Hunt's final design—which fragments the surface with architectural details so as to dissolve the great mass in favor of the statue—as a falling away from the earlier, bolder, and more revolutionary design that presumably would have better fitted the spirit of a young and democratic nation. He wishes that Henry Hobson Richardson could have had the commission to produce something as stark and simple as his Ames Monument, a plain Egyptian pyramid of rusticated stone.

But I come down in the end on Hunt's side. When he designed the gray limestone French Renaissance château on Fifth Avenue for William K. Vanderbilt, with its subtle oriels and dramatically angled turrets, there were cries that it was ridiculous to build for an urban burgher a rural palace of a type designed for hunting monarchs. Hunt, however, knew what he was doing. The principal inspiration of his design had been the house of Jacques Coeur in Bourges, planned for a financier and located in the very center of a populous town. Were the Vanderbilts, after all, so different from the Medici? The Statue of Liberty might raise her arm to welcome immigrants, but what had these immigrants fled? What but the oppression of the people who constructed the castles and palaces that Hunt knew so well how to build (and would indeed build for those immigrants who made their pile)? But perhaps I go too far.

Seen, anyway, at a nobler level, the pedestal, with its trappings of ancient architecture, its Doric portals and socle, its shields, its triglyph-piers and loggia, its parapeted cornice, craggily evokes the might and power of an ancient Europe over which rises the dominating figure of the Spirit of Liberty. All that was strongest and most enduring in the older civilization is converted to her firm and permanent support.

Louis Auchincloss is a lawyer and novelist; his latest book is the forthcoming *Diary of a Yuppie.*

THE NEXT WAVE

By ANDREW HACKER

“IT IS IN THE INTEREST OF THE UNITED STATES TO OPEN every avenue for immigration from abroad.” Thus Alexander Hamilton, my favorite Founding Father. Hence, too, his confidence that these “ingenious and valuable workmen will add to the industry and wealth of the United States.” Most of us have forebears who came here in search of opportunity. And America is still such a land, especially for those willing to take on jobs the rest of us won’t do. What tends to be overlooked is that successive waves of newcomers serve another, subtler purpose: Their presence helps maintain a social balance of power.

This occurred most graphically in the past with immigrants from Germany. The same thing is happening now with Asians, whom most people see as an unexpected asset. What happened with the Germans will provide some perspective on current attitudes.

Germans came here in force between 1840 and 1890. Unlike the Irish, who also arrived during that time, they were middle-class or primed for that status. Many were merchants or farmers, familiar with the rules of a market economy. At that time, too, the Anglo-American elite realized it needed allies. As we know from Edith Wharton and Henry James, the comfortable classes preferred introspection to work. German Americans, however, were pleased to have a chance to practice their skills. There were political motives as well. Allowing the Germans to rise helped keep the Irish in their place.

Few people recall that Germans were our largest immigrant pool. On paper at least, more than 50 million Americans can claim descent. But one would hardly guess that today. While there were German newspapers and neighborhoods, from the start most people were eager to assimilate. True, World War I accelerated the trend, but Müllers had been turning into Millers, and Shultzes into Smiths, before we fought the Kaiser. In part, it was because Germans were not strongly committed to their heritage. They also understood they had been chosen for absorption, an offer difficult to refuse.

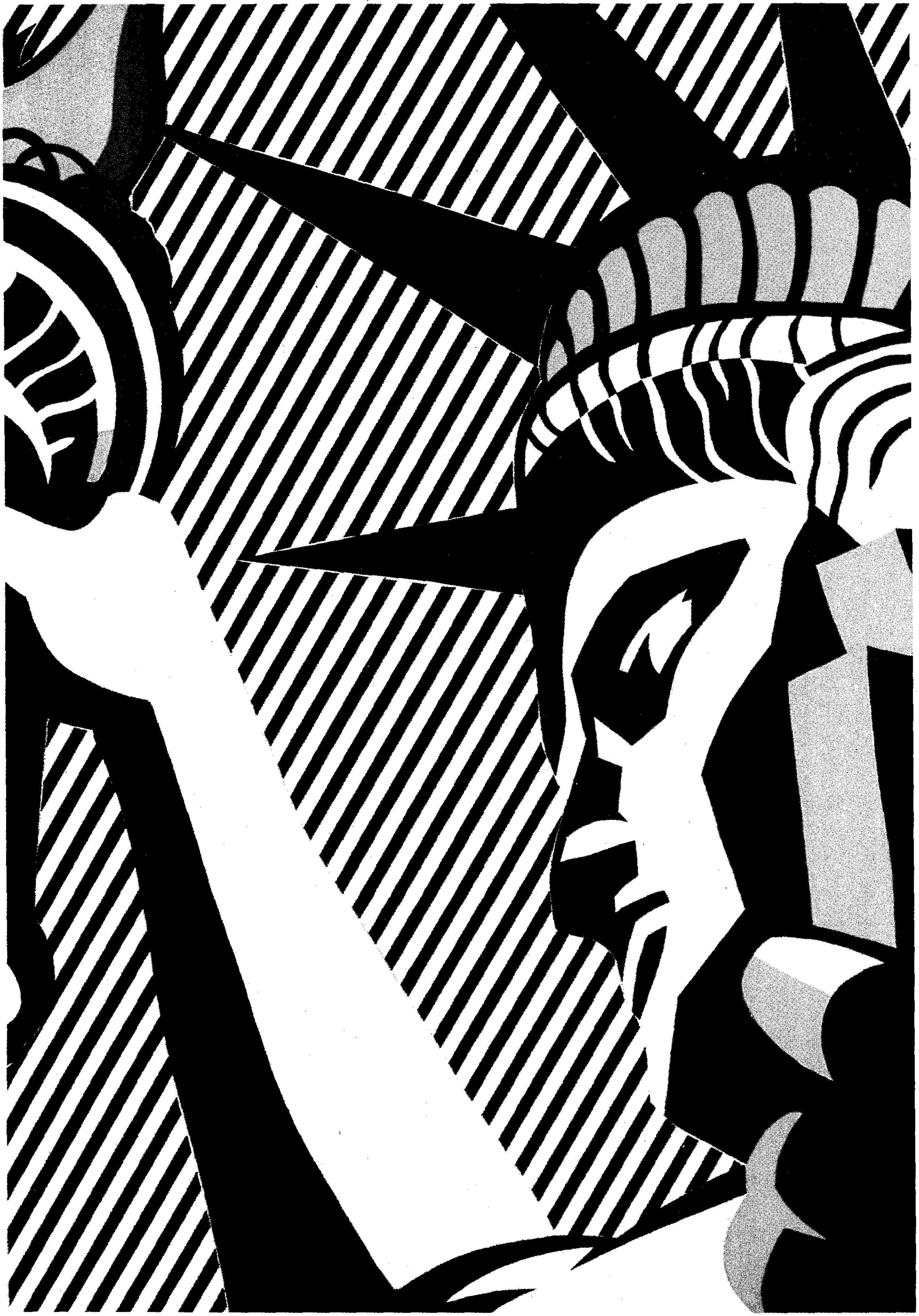
Since the middle of the current century, discriminatory barriers have dropped for most white Americans. Thus, Italians and Jews are judged more on style than religion or where their grandparents came from. Things must be changing if a company like Du Pont can select a Shapiro as its head and Yale can pick a president named Giamatti. Yet this openness has much in common with the challenge Anglo-Americans faced in an earlier era. Indeed, opening doors to once excluded whites is not enough.

Today, the United States is less a “white” country than at any time in its history. In 1970, whites constituted 83 percent of the population; by 1980, they were down to 77 percent. The 1990 census will show an even steeper drop. Moreover, whites are going into softer occupations, especially the conversational professions, which leave lots of time for socializing. For whites to keep their control, they must appropriate newcomers more disciplined than themselves. This time the choice is Asians, who outshine whites at many crucial skills. This is true not only in science but in just about every field in which whites thought only they excelled.

In addition, Asians seem as avid as the Germans once were to join the American elite. Certainly they wear their ethnicity more lightly than Hispanics or blacks do. Most of them are Christians, if only nominally—hardly a sign of ancient attachments. By the second generation, virtually all Asians pass what I think of as the telephone test: You cannot tell their ancestry just by hearing their voice. Moreover, the assimilation of Asians further isolates American blacks, or at least sends them a message about what is expected. This may not be a conscious strategy, but social developments seldom are. (When discussions of race arise in my Queens College classes, Asian students are as ready as whites to distance themselves from blacks.)

Dating and mating between Asians and white Americans are no longer seen as unusual, let alone interracial. At my college, such pairings are increasingly common, as they are at MIT, where a quarter of the freshman class is Asian. In the past decade, Asian-white intermarriages have increased by more than 70 percent. I doubt if it will take more than two generations for the two groups to produce a segment of the middle class we take for granted. Nor is it likely that Chans will feel any need to become Channings. The point is not that Asians are “whiter”; after all, they are not as white as Jews, who found it much more difficult to become accepted as marriage partners. My first article for this magazine was entitled “How You Got Your Jewish Son-in-Law.” You may consider this an update.

Andrew Hacker, the author of *The New Yorkers,* teaches political science at Queens College.

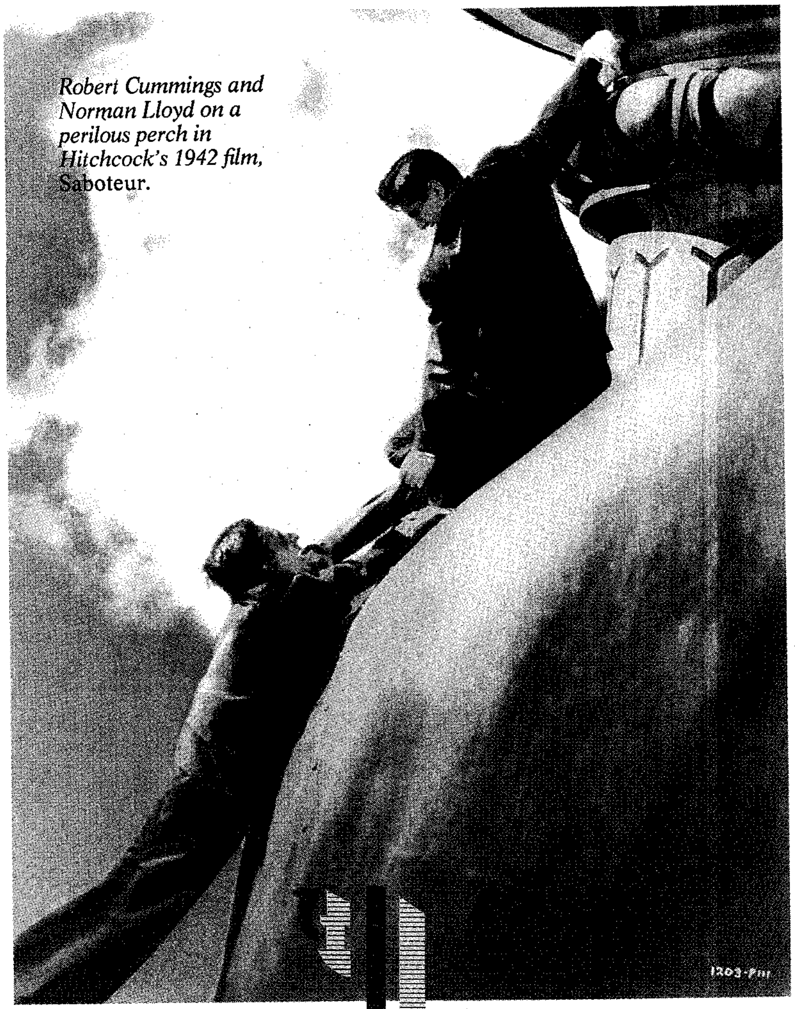


Courtesy of Castelli Graphics New York. On exhibition at Barneys New York.

ROY LICHTENSTEIN

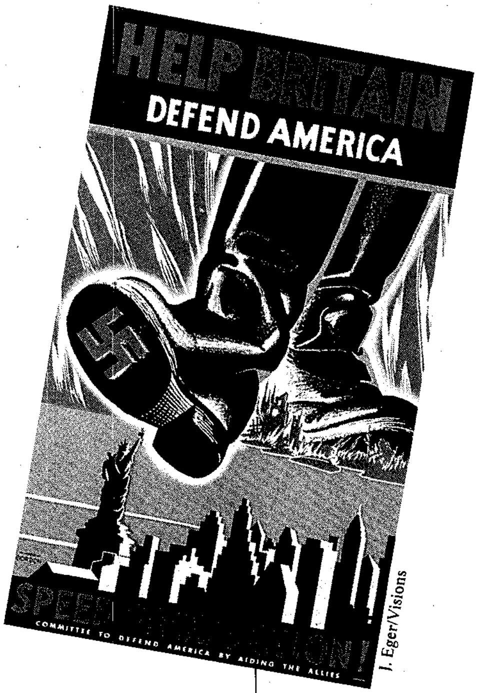
1981

SCRAP LIBERTY BOOK



Robert Cummings and Norman Lloyd on a perilous perch in Hitchcock's 1942 film, Saboteur.

Phototeque. Hand-tinted by Bill Kobasz.


HELP BRITAIN
DEFEND AMERICA
SPEED ACTION!
COMMITTEE TO DEFEND AMERICA BY AIDING THE ALLIES

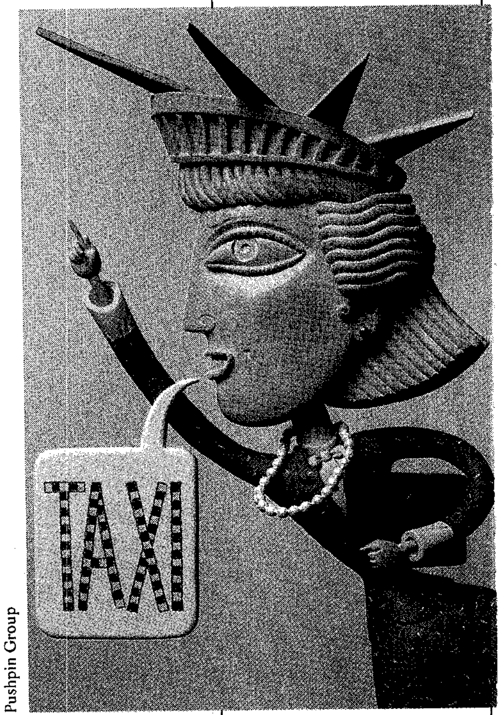
I. Eger/Visions

Patriotic propaganda, 1940.

"I am a little girl, nine years old, and would like to do something for the Statue Fund. I will send you a pair of my pet game bantams if you will sell them and give the money to the Statue."

—THE *WORLD*

(LETTER FROM METUCHEN, NEW JERSEY, PRINTED DURING THE CAMPAIGN TO RAISE MONEY FOR THE PEDESTAL)



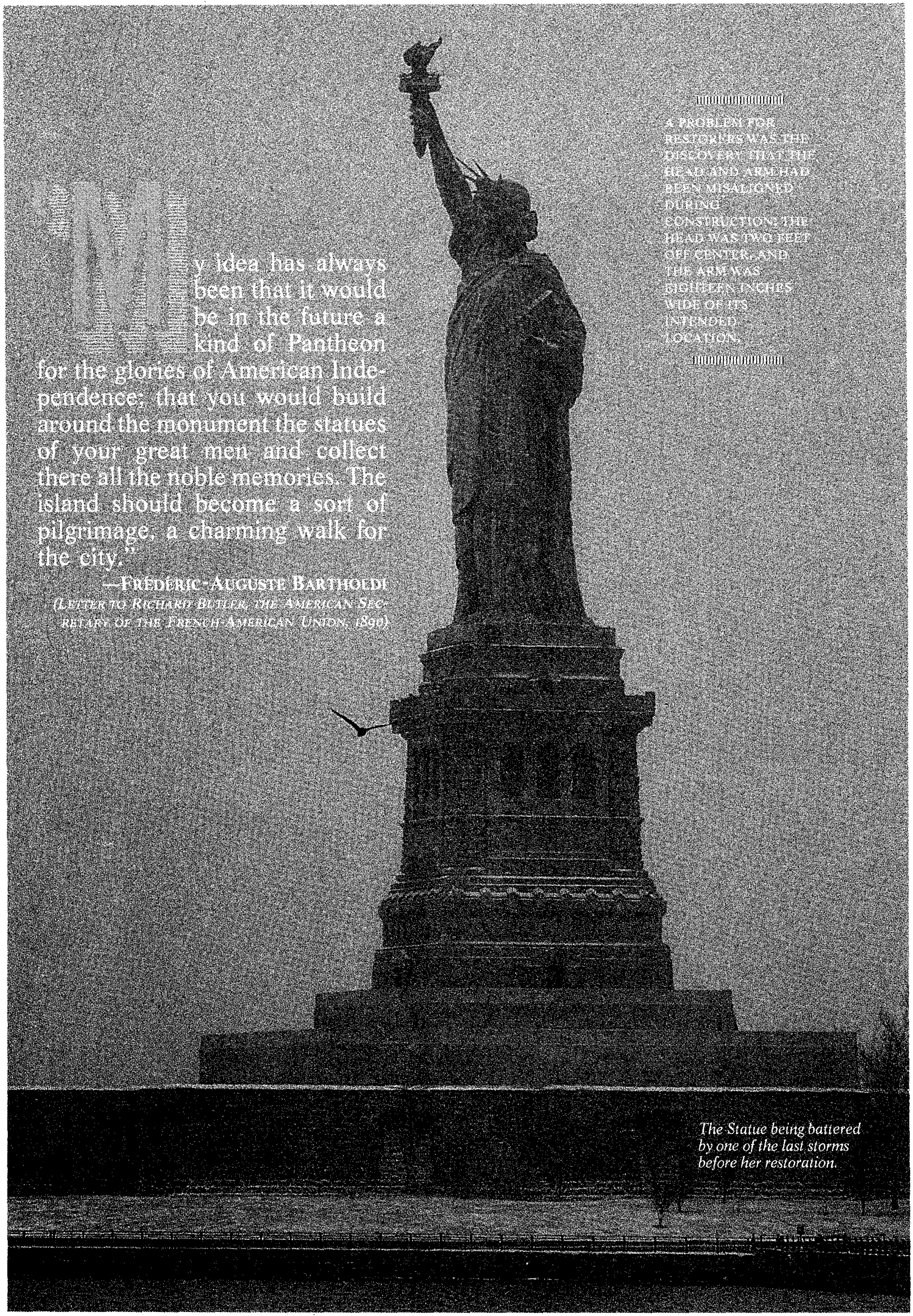
Pushpin Group

Illustrator Richard McNeel saw Liberty as a proto-yuppie.

NEW YORK
NYS 123

New license plates will be available to New Yorkers on July 1.

David Kelley. NPS-Statue of Liberty.



“My idea has always been that it would be in the future a kind of Pantheon for the glories of American Independence; that you would build around the monument the statues of your great men and collect there all the noble memories. The island should become a sort of pilgrimage, a charming walk for the city.”

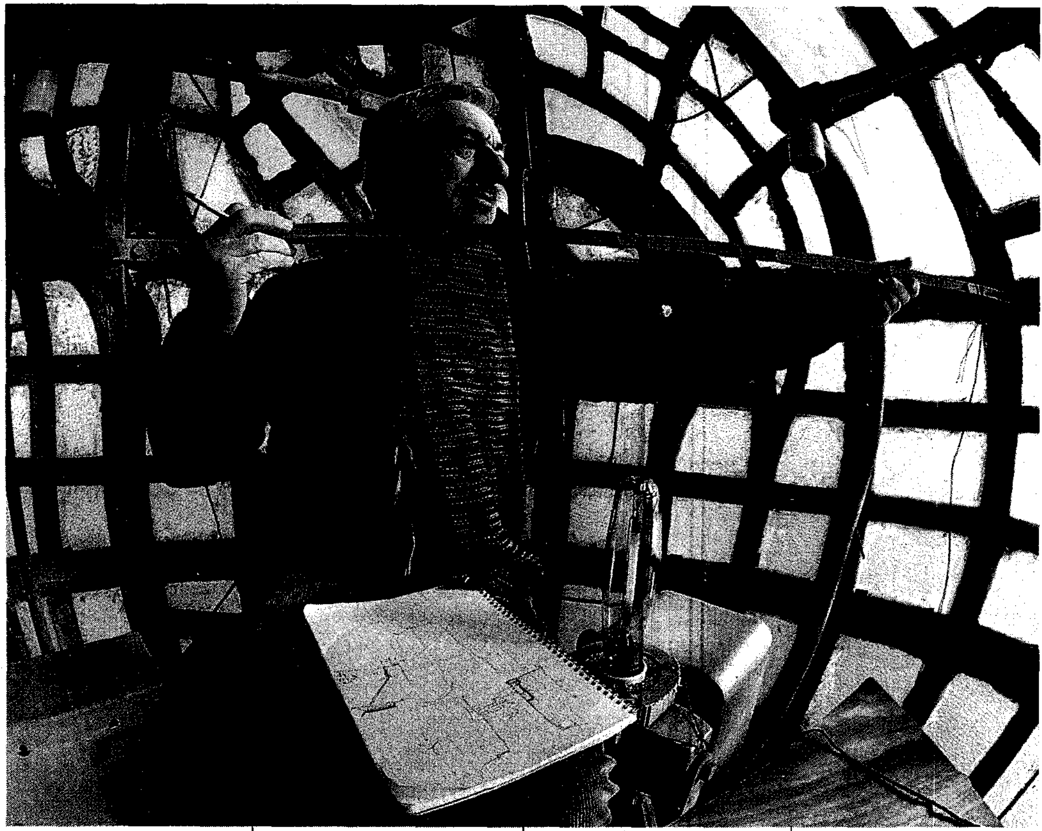
—**Frédéric-Auguste Bartholdi**

(Letter to Richard Butler, the American Secretary of the French-American Union, 1890)

A PROBLEM FOR RESTORERS WAS THE DISCOVERY THAT THE HEAD AND ARM HAD BEEN MISALIGNED DURING CONSTRUCTION; THE HEAD WAS TWO FEET OFF CENTER, AND THE ARM WAS EIGHTEEN INCHES WIDE OF ITS INTENDED LOCATION.

The Statue being battered by one of the last storms before her restoration.

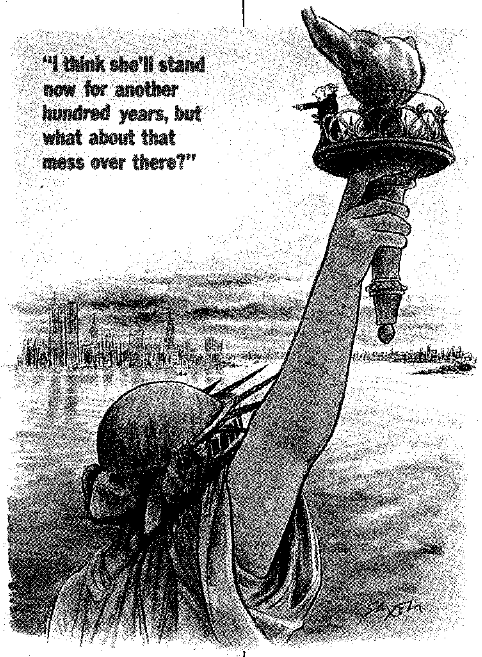
François Halard



Andy Levin

BARTHOLDI ORIGINALLY DESIGNED A SOLID GILDED-COPPER FLAME FOR THE STATUE, BUT WINDOWS WERE CUT INTO IT SO THAT LIGHTS INSTALLED INSIDE COULD BE SEEN FROM THE HARBOR. THE WINDOWS WERE NEVER WATERTIGHT AND CONTRIBUTED TO THE CORROSION OF THE STATUE'S IRON FRAMEWORK.

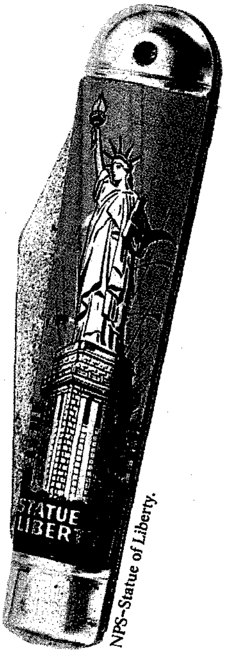
Measuring the interior of the old torch before it was removed.


"I think she'll stand now for another hundred years, but what about that mess over there?"
Saxon

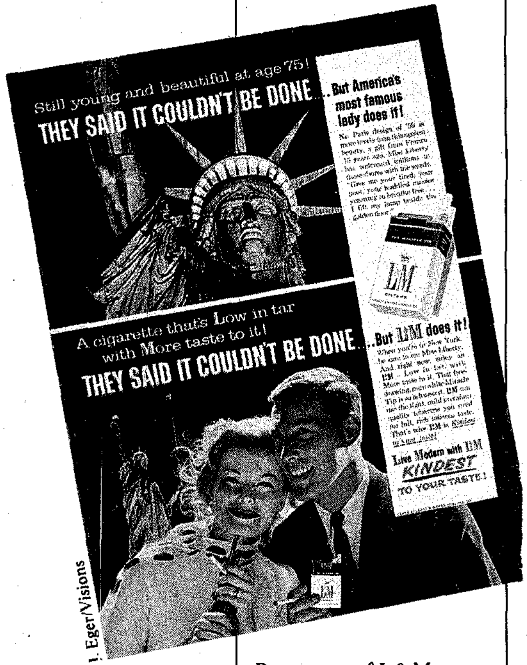
© 1986 Charles Saxon

Saxon's visitors ponder the outlook from the restored torch.

A touch of class for a humble pocketknife.

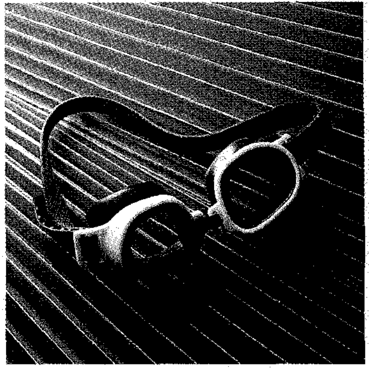

STATUE
LIBERTY

NPS-Statue of Liberty.


Still young and beautiful at age 75!
THEY SAID IT COULDN'T BE DONE... But America's most famous lady does it!
A cigarette that's Low in tar with More taste to it!
THEY SAID IT COULDN'T BE DONE... But L&M does it!
Live Modern with L&M
KINDEST TO YOUR TASTE!

I. Eger/Visions

Promoters of L&M cigarettes took advantage of the Statue's seventy-fifth birthday.



SWIMBACK

Nora Scarlett

Just before World War I, Mrs. Herbert Parsons caused quite a stir when she displayed her calves at Newport, Rhode Island's exclusive Bailey's Beach Club. After all, the club's rules specifically stated that swimwear had to cover every inch of your body from your ankles to your neck.

Sleek

There's nothing old-fashioned about the Gap's swimback tank top. It's a lightweight, sleeveless, practically backless, all-cotton tank top. And though it reminds you of your favorite swimsuit, it's mainly for use on land with a pair of cotton pull-on shorts or painter's pants.

Great Colors

The Gap swimback comes in some of the Gap's newest, boldest colors, like bright pink, bright blue and bright green, as well as traditional Gap colors like red, white, black or turquoise.

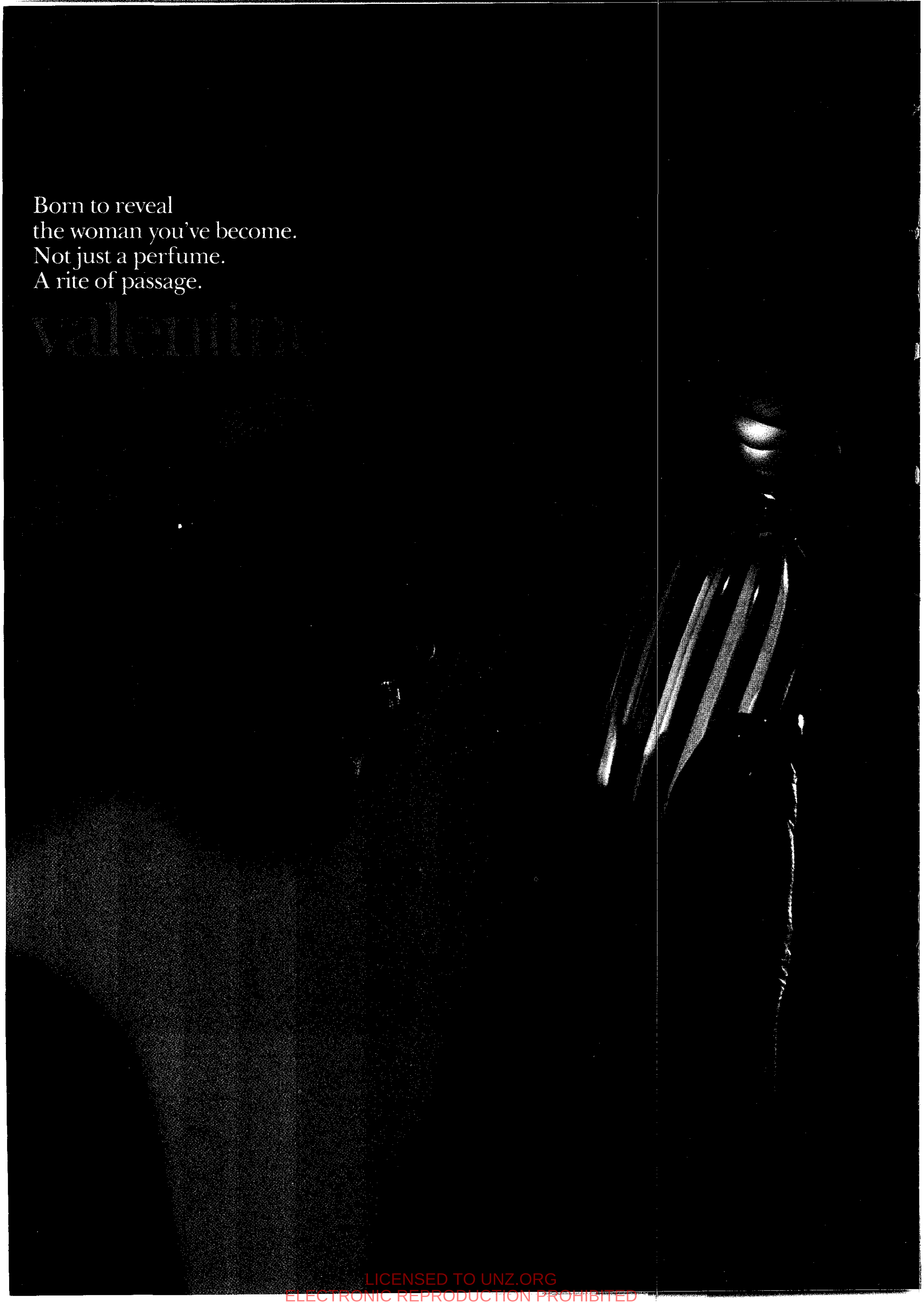
If you wear a Gap swimback tank top on the beach this summer (even in Newport), you probably won't attract as much attention as Mrs. Parsons' swimwear attracted back in 1912. But then, you won't be asked to leave the beach, either.

GAP SWIMBACK TANK TOP. . .

Seven colors—red, white, bright green, bright blue, yellow. Also available in black or bright pink. 100% cotton. S,M,L.

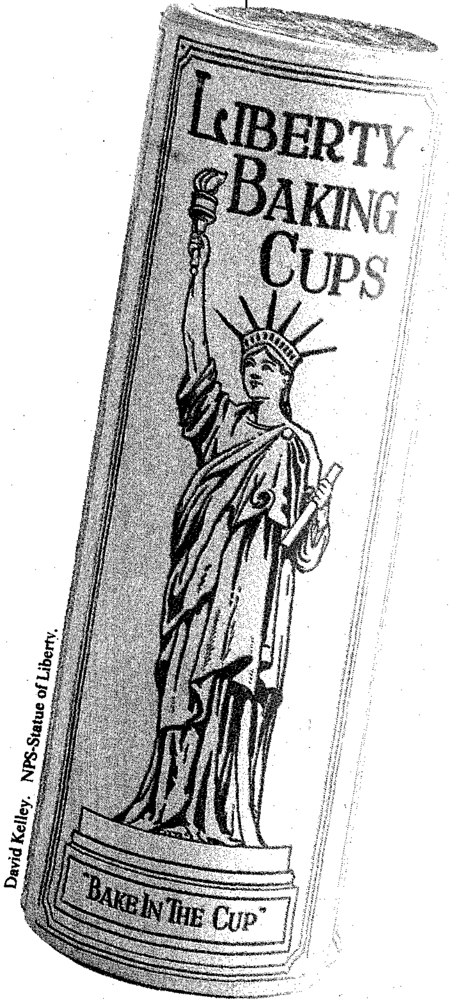
$10

the gap


Born to reveal
the woman you've become.
Not just a perfume.
A rite of passage.
valentino

"We will not forget that Liberty has made here her home, nor shall her chosen altar be neglected. Willing votaries will constantly keep alive its fires and these shall gleam upon the shores of our sister republic in the east. Reflected thence and joined with answering rays, a stream of light shall pierce the darkness of ignorance and man's oppression until Liberty enlightens the world."

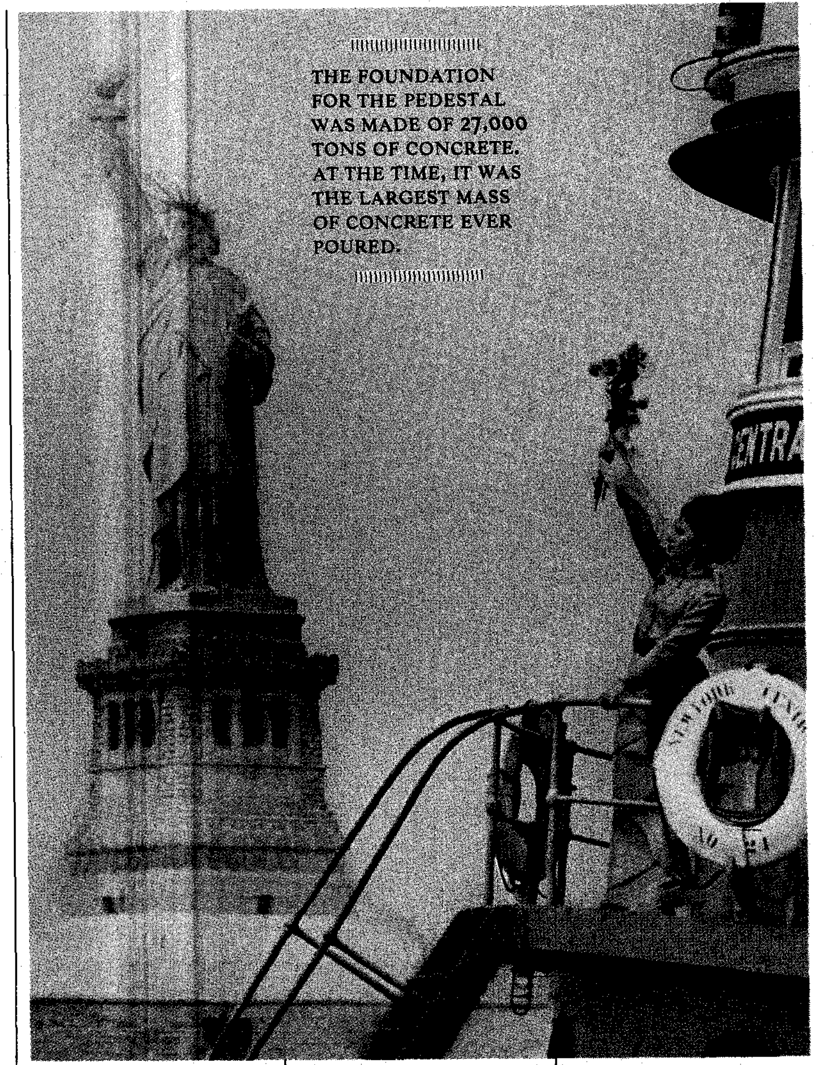
—**President Grover Cleveland**
(At the Unveiling of the Statue, October 28, 1886)



David Kelley. NPS-Statue of Liberty.

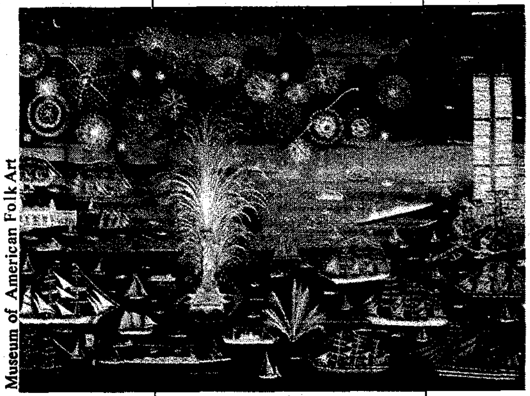
Even baking cups have benefited from the Liberty image.

THE FOUNDATION FOR THE PEDESTAL WAS MADE OF 27,000 TONS OF CONCRETE. AT THE TIME, IT WAS THE LARGEST MASS OF CONCRETE EVER POURED.



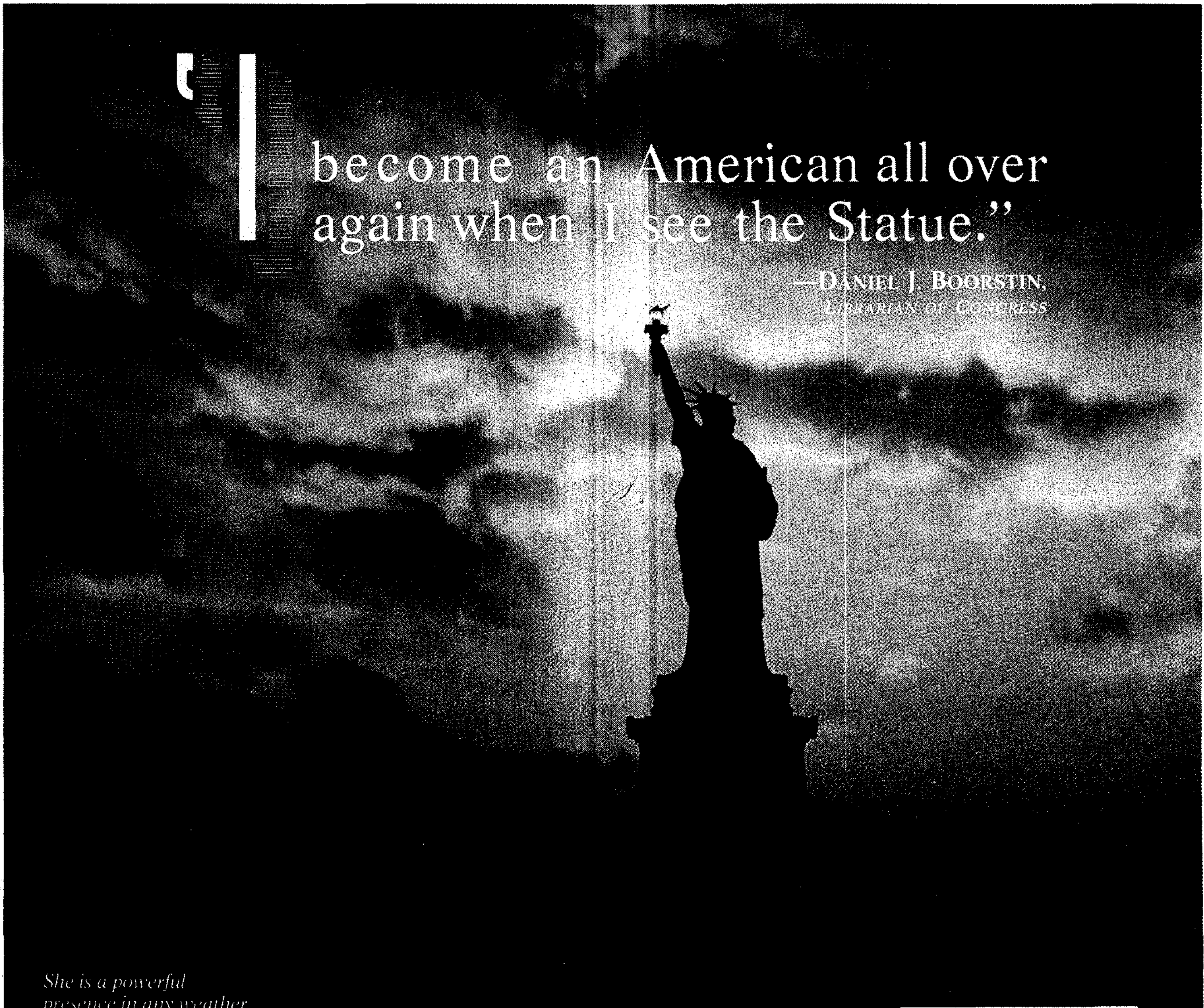
Movie Star News. Hand-tinted by Bill Kobasz.

Barbra Streisand strikes a familiar pose in Funny Girl.



Museum of American Folk Art

A painting done last year by Kathy Jakobsen as a preview of the anniversary celebration.



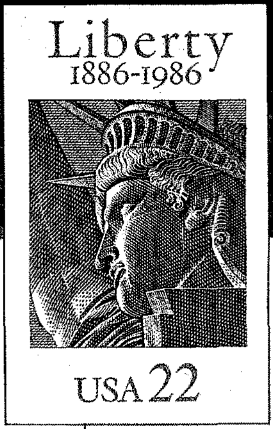
> "I become an American all over again when I see the Statue."
>
> —Daniel J. Boorstin, *Librarian of Congress*

She is a powerful presence in any weather.

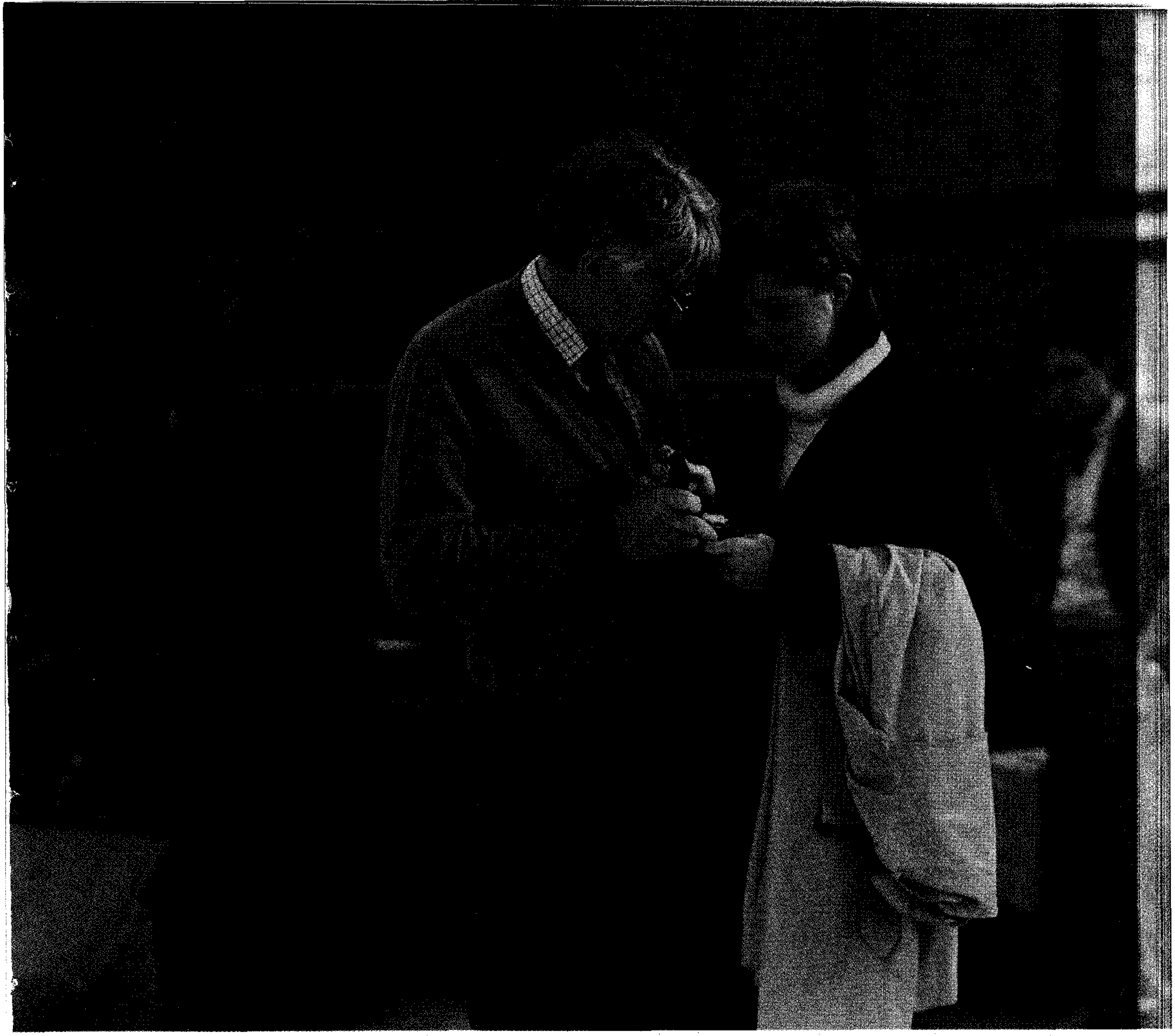
100
YEARS
1886–1986

David Kelley

Flag-waving is a major part of the celebration.


Liberty
1886-1986
USA 22

A new stamp will be issued to mark the occasion.



The last time she saw England.

The newlyweds were off to live in America. She had put off saying good-bye until the very last moment.

As always, he had something for her: an antique cameo brooch. "It was your mother's," he said. "I know she'd want you to have it." Then she tried to put her feelings into words.

But how do you begin to tell the person who single-handedly raised you how much you love him?

Call the U.K. Ten minutes can average just 64¢ a minute.*

Saying good-bye is never easy—but saying hello is, with AT&T. A ten-minute phone call to England can average as little as 64¢ a minute.

Just dial the call yourself any night from 6 pm until 7 am.

If you don't have International Dialing in your area, you'll still get the same low rate as long as special operator assistance is not required.

AT&T International Long Distance Service.

England

Rate Level	Average Cost Per Minute For a 10-Minute Call**	Hours
Economy	.64	6pm-7am
Discount	.80	1pm-6pm
Standard	$1.06	7am-1pm

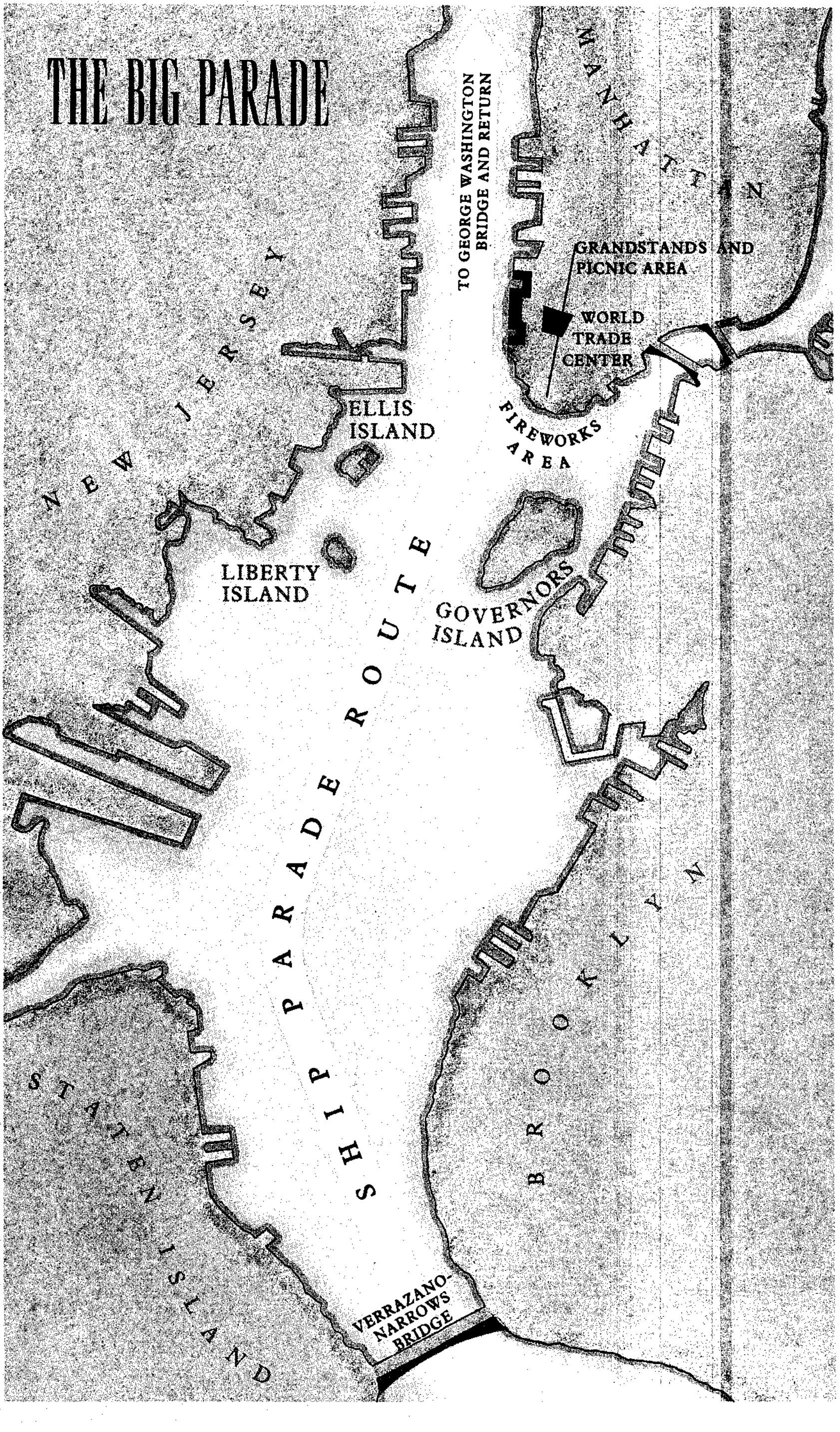
Average cost per minute varies depending on length of call. First minute costs more; additional minutes cost less. All prices are for calls dialed direct from continental U.S. during hours listed. Add 3% federal excise tax. For further information, call our International Information Service, toll free **1 800 874-4000.**

*During Economy time periods.

AT&T

The right choice.

THE GREAT CELEBRATIONS


THE BIG PARADE
TO GEORGE WASHINGTON BRIDGE AND RETURN
MANHATTAN
GRANDSTANDS AND PICNIC AREA
WORLD TRADE CENTER
FIREWORKS AREA
NEW JERSEY
ELLIS ISLAND
LIBERTY ISLAND
GOVERNORS ISLAND
SHIP PARADE ROUTE
BROOKLYN
STATEN ISLAND
VERRAZANO-NARROWS BRIDGE

Laszlo Kubinyi

The scaffolding's down, the torch is up, and the Statue of Liberty centennial celebration is moving into high gear. Whether your taste in entertainment runs to a sailing regatta, an outdoor concert by the New York Philharmonic, or 1,000 tap dancers, here's a guide to things to do for Liberty Weekend—and all the other weekends between now and November.

LIBERTY WEEKEND

JULY 3

THE FIRST OF CLOSE TO 100 sailing ships will start down the East River at 8 A.M., marking the start of Liberty Weekend, the massive celebration put together by producer David Wolper, who orchestrated the 1984 Los Angeles Olympics. These historic ships will sail from the Throgs Neck Bridge down the East Side of Manhattan to Gravesend Bay, where they'll anchor for 24 hours. At noon, 34 naval vessels from fifteen countries will sail beneath the Verrazano-Narrows Bridge and up the Hudson, anchoring along the river from Staten Island to the George Washington Bridge.

At 8:30 P.M., the festivities will begin fo
the "unveiling" by floodlights of the ren
vated Statue of Liberty. President Re
will do the honors from Governors
During the spectacular, twelve natu
Americans will receive the Medal of L
about 500 new citizens will be sworn
the Chief Justice of the United States,
will play, naval vessels will fire salut
fireworks will fill the sky. As a clima
evening, Liberty's torch, which ha
dark since 1984, will be relit.

Invitation-only tickets to Gove

Bumps and Bulges? Rediscover Beautiful Contours.

Pinch the back of your thigh, your buttocks or the calf of your leg. Don't despair if skin takes on a puffy, orange-peel appearance. Let Clarins slimming body treatments come to the rescue to help improve body contours.

Clarins recognizes the causes.
The problem the French politely refer to as "cellulite" is shared by 90% of women. Lack of exercise, poor circulation, water retention, imbalanced nutrition, neglect of body care…these and more are the reasons why!

Clarins is the Problem-Solver.
Address those stubborn areas with Clarins slimming treatments and you will soon rediscover a beautiful silhouette. Formulated with natural plant extracts, they effectively work to accelerate slimming and reduce water retention. For maximal results, use in conjunction with a balanced diet and regular exercise program.

Clarins Contouring Body Cream works to accelerate slimming.
Massage those problem areas with this light, non-greasy treatment which helps combat skin's spongy "cellulite" appearance. The actions of the 13 key ingredients (including ivy, tea and meadowsweet) work in synergy to tighten, strengthen and firm the epidermal layer. Quickly penetrates—ideal for morning application.

CLARINS
PARIS
Crème
Multi
Modelante
bio-suractivée
Contouring
Body Cream
tightening, fir
Body Beauty Tr
CLARINS
PARIS
Huile "Anti-Eau"
Ligne et Fermeté
Body Treatment Oil
contouring, strengthening

Clarins Body Treatment Oil "Anti-Eau" helps to reduce water retention.
Formulated with 100% natural plant extracts selected for their "anti-water", firming and strengthening actions. Broom, geranium and marjoram are among the ingredients which work to eliminate skin's puffy appearance. Skin both looks smoother and feels softer. Ideal for evening use.

Take control of your contours!
See an exciting new you take shape with these Clarins slimming body treatments. And, enjoy a new sense of confidence and well being.

Clarins Skin Care Specialists provide personal beauty advice.
Consult with our trained Specialists to find answers to your personal beauty needs. And, receive a sample selected just for you from Clarins face, bust or body treatments.

Formulated with natural extracts. Dermatologically tested.

Contouring Body Cream	• Helps accelerate slimming while reducing spongy appearance of problem areas • Tightens skin tone while improving elasticity of the epidermis • Quickly penetrates, for morning application
Body Treatment Oil "Anti-Eau"	• Helps minimize puffiness (anti-water) • Firms and strengthens skin tone • Refines the epidermis, while softening and smoothing body skin

CLARINS
PARIS

THE PROBLEM-SOLVER IN SKIN CARE. PREMIER IN FRANCE!

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WEEKEND GETAWAYS
Gear Airborne by C.R. Daniels
Our own sporty & tough
pleated nylon luggage.
Just two of many styles.

Shoulder Boarding
Bag 18 x 13 x 9 $40.

Saddle
Bag $27.

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The perfect setting for your wedding, engagement party,
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Our elegantly appointed 24 Fifth Avenue Ballroom
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land are r $10,000 a pair, but you can watc ınsiderably less on television or . the shore (though you'll miss the d :). If you want to be out on the water tı. ›vening but lack a yacht, several orga. :ations are sponsoring cruises. The So h Street Seaport Museum is offering excursions on the sidewheeler *Andrew Fletcher* and on the *Martha's Vineyard,* a 1923 ferryboat. Tickets range from $200 to $500 a person. (Call 669-9416 for more information; the museum is also offering daytime cruises for $25 and $30, July 3, 5, and 6.) The Circle Line will also be operating on the evening of July 3. Tickets are $100. (Call 563-3200 for ticket information. On July 3, 5, and 6, the Circle Line will offer two-hour harbor cruises at regular cruise prices—$12 for adults, $8 for seniors, $6 for children.)

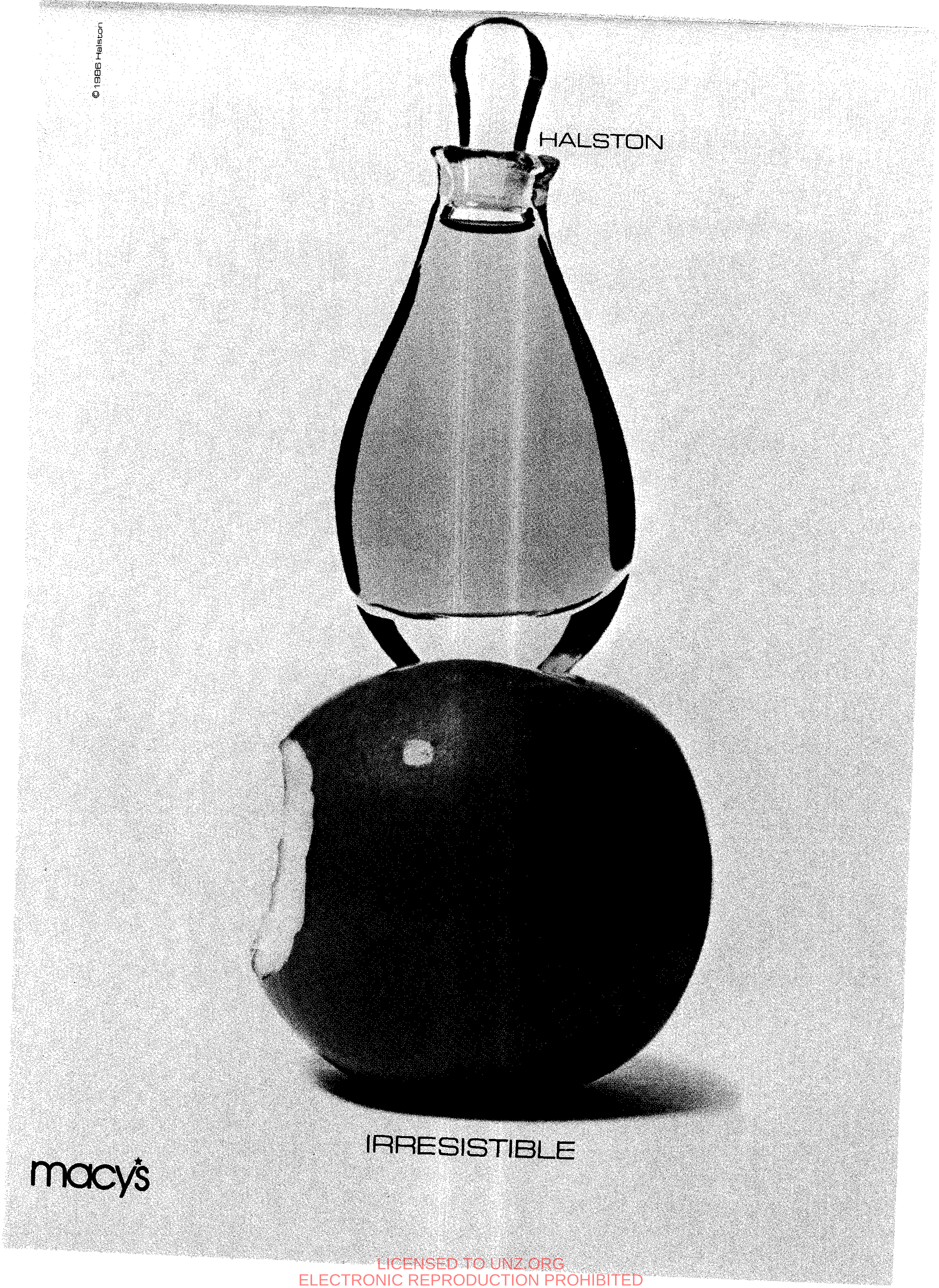
JULY 4

THE CELEBRATION WILL START UP again at 9 A.M., when President Reagan and Secretary of the Navy John Lehman board the USS *Iowa* off midtown to review the naval vessels anchored in the Hudson. Each ship will fire a 21-gun salute as the battleship passes. At ten, "Operation Sail 1986—Salute to Liberty" will get under way; ships will travel from the Verrazano bridge through the upper bay, past the Statue of Liberty, up the Hudson River to the George Washington Bridge, and back down the Hudson to their assigned berths in the Hudson and East Rivers. (Grandstand seats in Battery Park City for Liberty Weekend events are $60; call 972-3434 for information. Access to other sites is free, but you need tickets, which had to have been ordered by May 1.) The OpSail ships and the naval vessels will be berthed for the next two days, and many will be open to visitors free of charge.

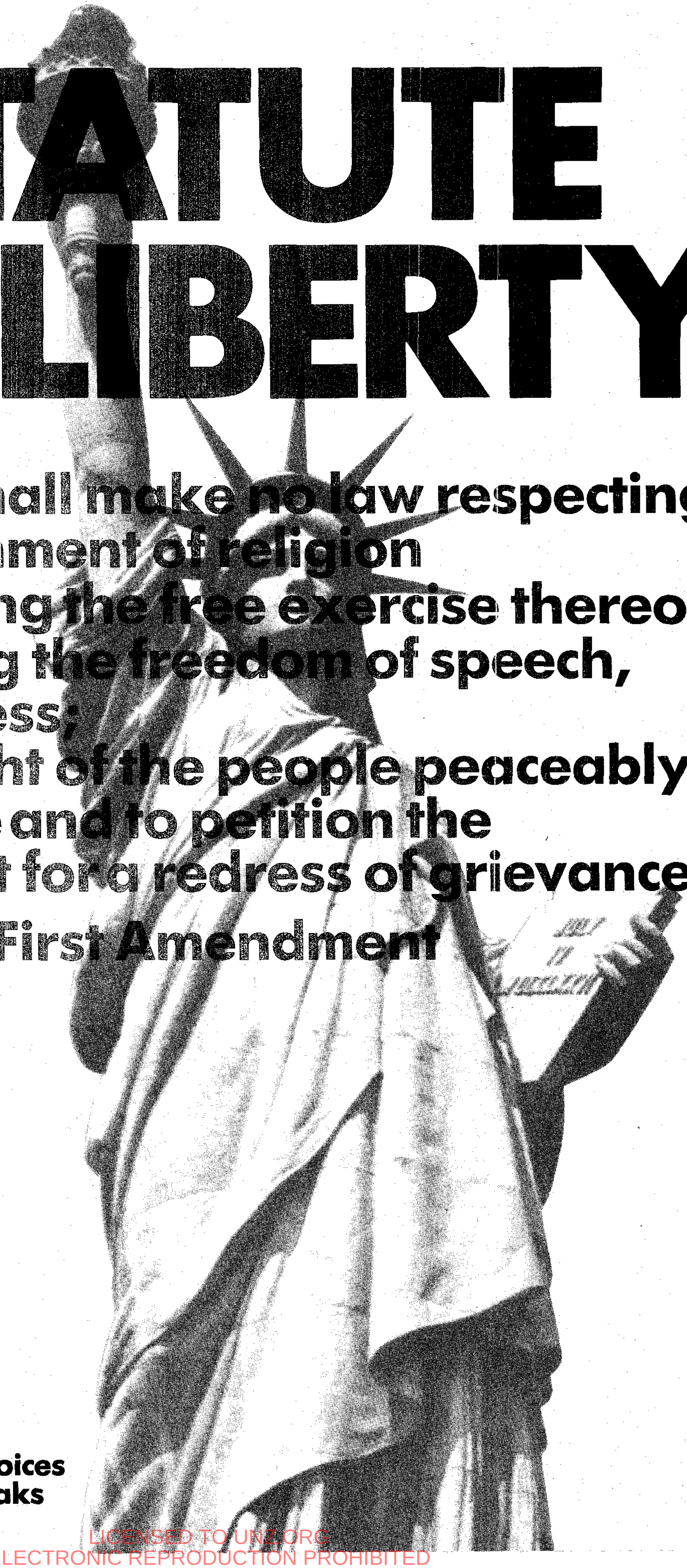
For those who prefer dry land, there's the tenth annual Harbor Festival, which will transform lower Manhattan into "Liberty Land." The festival will be held in "theme" locations, each with a large stage for group performances and a second one for smaller ensembles.

At "This Land Is Our Land" (large stage at Whitehall and Water Streets; small stage at Coenties Slip), there will be a celebration of America's ethnic heritage. Among the musicians and dancers will be the Russian Odessa Balalaikas, Llukashe Wiles and his African Drums of Passion, and the Hageman String Band of Philadelphia. In the evening, there will be performances of salsa and merengue music.

The second area, known as "Singing and Dancing for Liberty" (large stage at the Staten Island Ferry tollbooths; small


HALSTON
IRRESISTIBLE
macy's

©1986 Halston



STATUTE OF LIBERTY

Congress shall make no law respecting an establishment of religion or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or of the right of the people peaceably to assemble and to petition the government for a redress of grievances.

...First Amendment

GANNETT

A world of different voices where freedom speaks

stage at Broad and Pearl Streets), will feature a tap-dancing salute to Liberty. At night, the area will become a ballroom.

The third area will be the site of the 48th National Folk Festival (large stage at Wall and South Streets; small stage at Louise Nevelson Plaza), which will present indigenous American art. Among the performers will be Louisiana Mardi Gras Indians, plantation singers from Georgia's Sea Islands, cowboys from Montana and Texas, dancers from Appalachia, and a world-champion auctioneer. The whole affair will be broadcast over National Public Radio, and in the evening, the area will be overtaken by regional dance bands.

In addition to the entertainment, there will be a colossal birthday party on the steps of the Custom House, led by giant replicas of statues and buildings from around the world.

In Battery Park, roving performers—including Dixieland bands and African stilt-walkers—will move through the crowd. And at Broadway and Whitehall Street, there will be performances by marching and parading groups, among them Chinese Lion dancers, traditional American marching bands, and the Doc Paulin Band and the On the Lam Band, who will re-create a Dixieland funeral procession. On the steps of Federal Hall, the 750-piece Middletown USA Band will play. Also in Battery Park, immigrants will be able to add their feelings about liberty and their memories of arriving in America to a tape that will be submitted to the Smithsonian Institution. And on the World Trade Center Plaza, there'll be continuous band music. (Admission is free. Call 302-2727 for further information.)

At 8 P.M., in New Jersey's Liberty State Park, John Williams and the Boston Pops Esplanade Orchestra will kick off the evening celebration with an Americana Music Concert. Playing works by John Philip Sousa, Irving Berlin, George M. Cohan, George Gershwin, and Aaron Copland, they'll be joined by John Denver, Johnny Cash, Melissa Manchester, Barry Manilow, Joel Grey, Whitney Houston, Simon Estes, and Clamma Dale. (Tickets are free; see July 4 for information.)

What's being billed as America's greatest fireworks show will begin at 9:30. Fireworks will be launched from 42 barges (the Brooklyn Bridge centennial celebration used 5) that will ring lower Manhattan from the Brooklyn Bridge to the World Trade Center. The show is sponsored by Abraham & Straus and Bloomingdale's. In addition to run-of-the-mill rockets, Roman candles, and star bursts, there will be lasers and water spouts, all set to a musical score

"I just named my favorite hotel for my favorite person, Harry. Who else?" Leona M. Helmsley, President

When I married Harry, I changed my name to his. Now that the Harley Hotel is just the way we want it, we're changing its name to his.

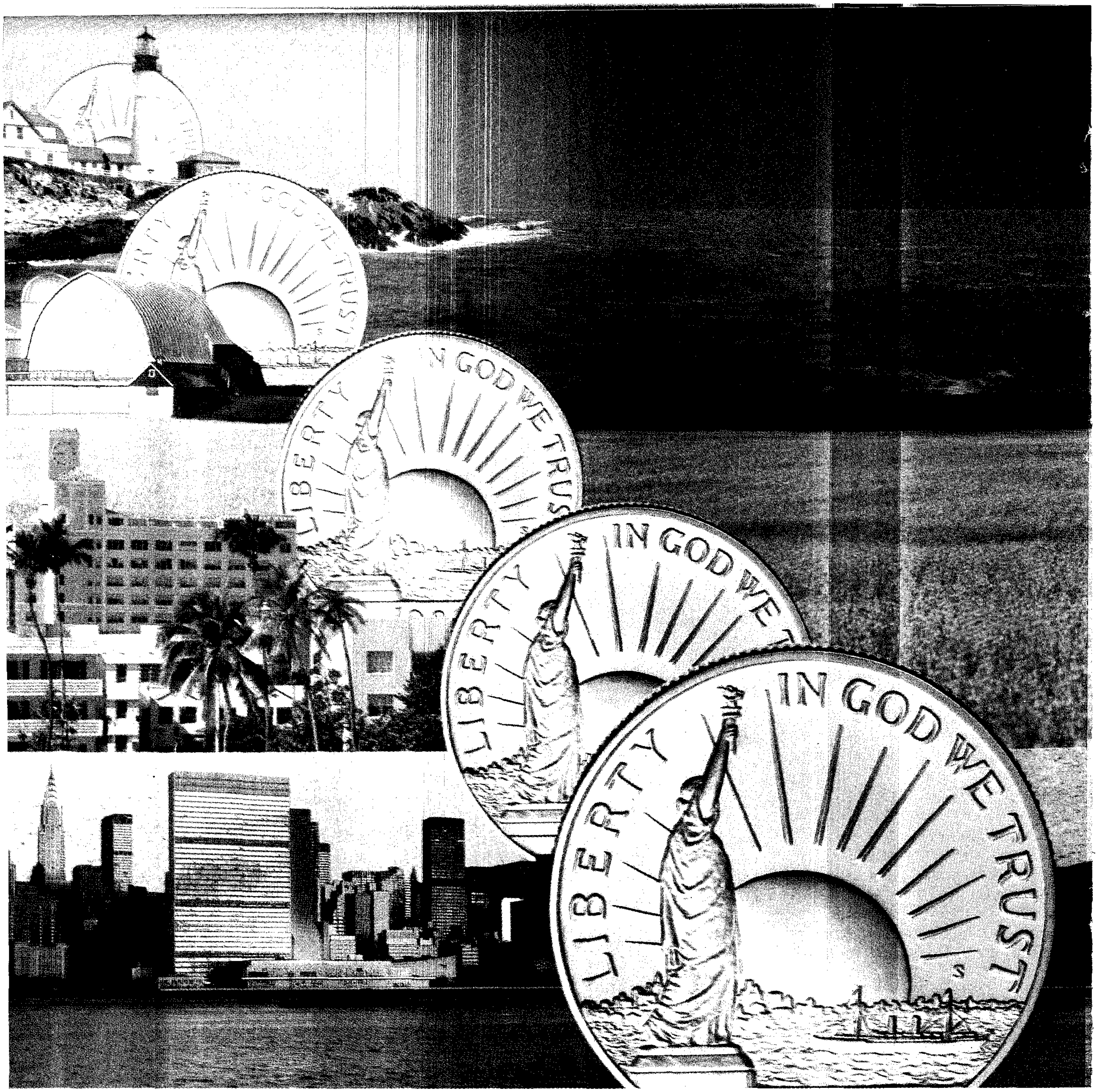
From now on, it's The New York Helmsley Hotel.

After all the improvements I made on the inside, such as magnifying mirrors, extra large bath towels, phones in every bathroom, it was time to put his name on the outside.

Helmsley

THE NEW YORK ~~HARLEY~~

212 East 42nd Street New York, N.Y. 10017 For reservations
1-800-221-4982/In N.Y., 212-888-1624 or call your travel agent.



The dawn of a national treasure.

As the sun comes up on the Statue of Liberty's hundredth birthday, America honors this great lady by minting United States Liberty Coins.

Authorized by an Act of Congress, these valuable keepsakes capture the spirit, the tradition of the Statue and Ellis Island as only an official memento can.

To hold one is to feel the full weight of its beauty. Own one and treasure liberty forever. Give one and give the lasting gift of liberty. Know, too, part of the purchase price helps rebuild her.

Singly or in sets. Silver dollar $24.00. Half dollar $7.50. At banks, savings and loans, K Mart, Montgomery Ward, Sears and Service Merchandise stores.

Keep Liberty in mint condition…forever.

UNITED STATES LIBERTY COINS

UNITED STATES LIBERTY COINS

written especially for the occasion. Grandstand seats in Battery Park are $40 for the fireworks, $100 all day (see July 4), seating in the park is reserved for free-ticket holders, but all other sites are open to non-ticket holders, and the fireworks will be visible from New Jersey, Staten Island, Brooklyn, and both sides of Manhattan.

JULY 5

THE FIRST VISITOR TO ENTER THE renovated statue won't be an American politician or a foreign dignitary, but a child, one of the 100 French and American winners of essay contests in their schools. After the morning ceremony, the Statue will open to the public. The Circle Line–Statue of Liberty Ferry will leave from Battery Park.

One hundred antique and classic cars will cross the George Washington Bridge in the morning on the last leg of their 3,800-mile race across America. The finish line is at the World Trade Center.

Political leaders, historians, educators, and journalists will convene at a still-unannounced site for the Liberty Conference—two days of meetings and symposia on the theme "Liberty: The Next 100 Years." All sessions are free to the public.

The tall ships and naval vessels will again be open to the public as the Harbor Festival continues. And OpSail is sponsoring a variety of boat races off Battery Park.

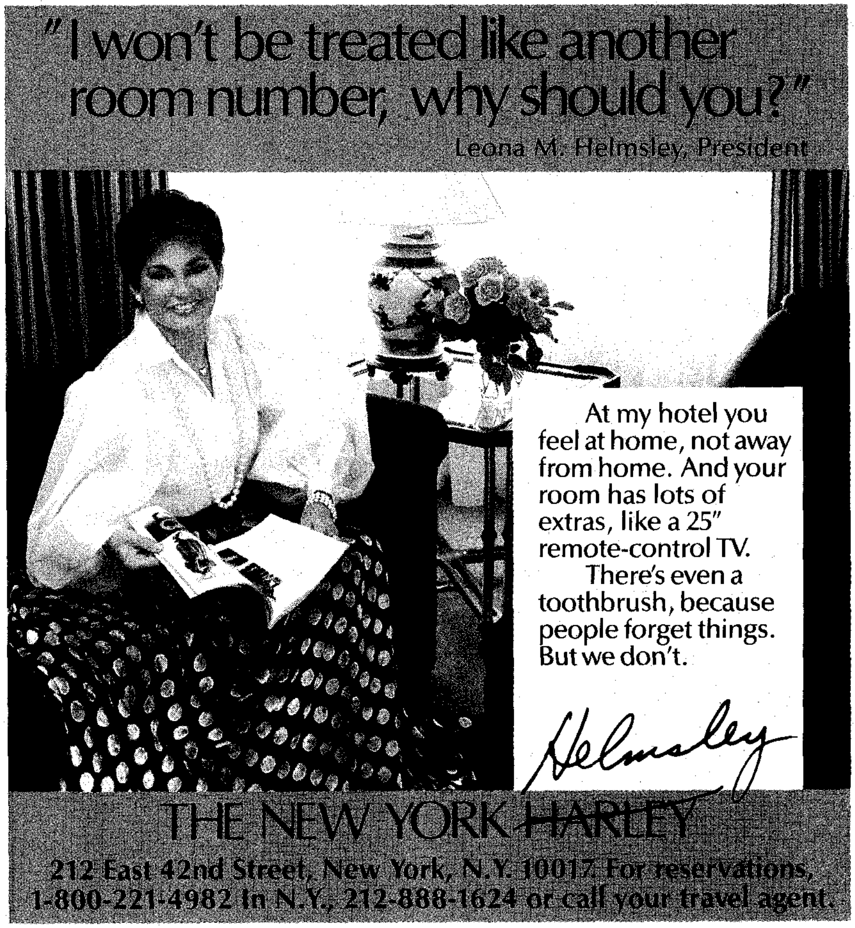
Zubin Mehta and the New York Philharmonic will move outdoors to Central Park's Great Lawn, as they do every summer. But this time, they'll be joined (live) by Itzhak Perlman, Marilyn Horne, Sherrill Milnes, Yo-Yo Ma, Placido Domingo, and (on television) the Orchestre de Paris. The concert starts at 8 P.M.; admission is free.

JULY 6

THE HARBOR FESTIVAL, STATUE OF Liberty visits, the Liberty Conference, boat races (off New Jersey's Liberty State Park), and the open house on the tall ships and naval vessels continue.

For the last night of Liberty Weekend, the festivities will move to the Meadowlands in New Jersey. The Sports Salute starts at 7 P.M. at the Brendan Byrne Arena. Taking part will be ice skaters Dorothy Hamill and Peggy Fleming, gymnasts Mary Lou Retton and Bart Conner, and 100 other sports stars. (It's $25 per seat; see July 4. There will also be a giant television screen so that ticket holders can stay and watch the closing ceremonies.)

David Wolper has a thing for ceremony, and for the Liberty Weekend Closing Ceremony at Giants Stadium, he has



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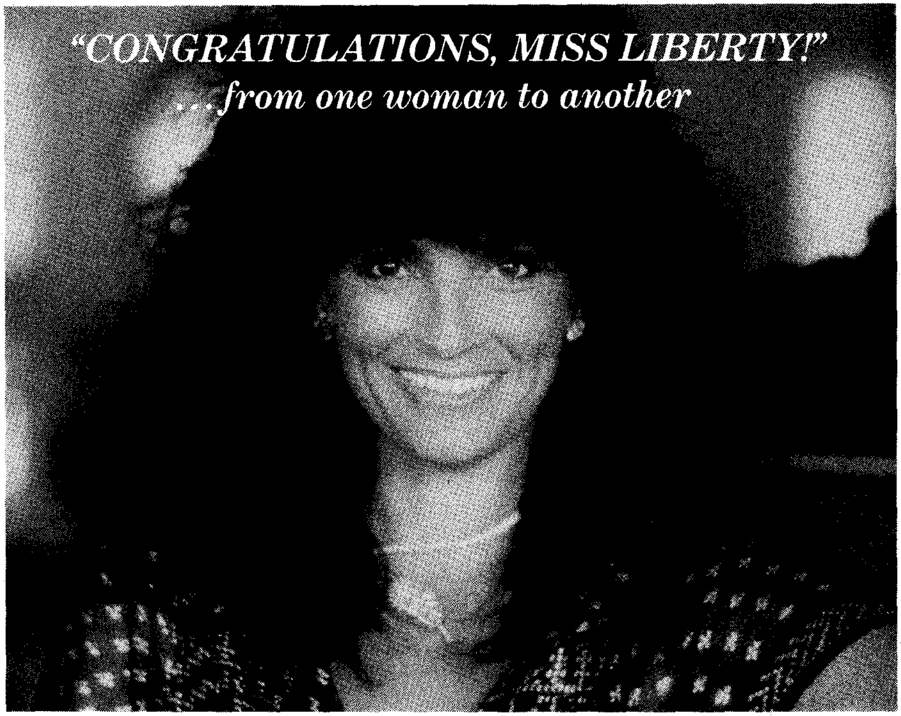

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promised a combination of the opening and closing festivities he created for the 1984 Los Angeles Olympics. And so 1,000 tap dancers, 1,000 fiddlers, 1,000 guitarists, a 1,000-voice choir, a 1,500-member drill team, the 500-piece Statue of Liberty Marching Band, and the 200-member Liberty Dance Corps will perform on a twenty-tier stage, and there will be card stunts, lasers, waterfalls, fireworks, and entertainers ranging from Patti LaBelle to Elizabeth Taylor. (Tickets are from $25 to $200; see July 4.)

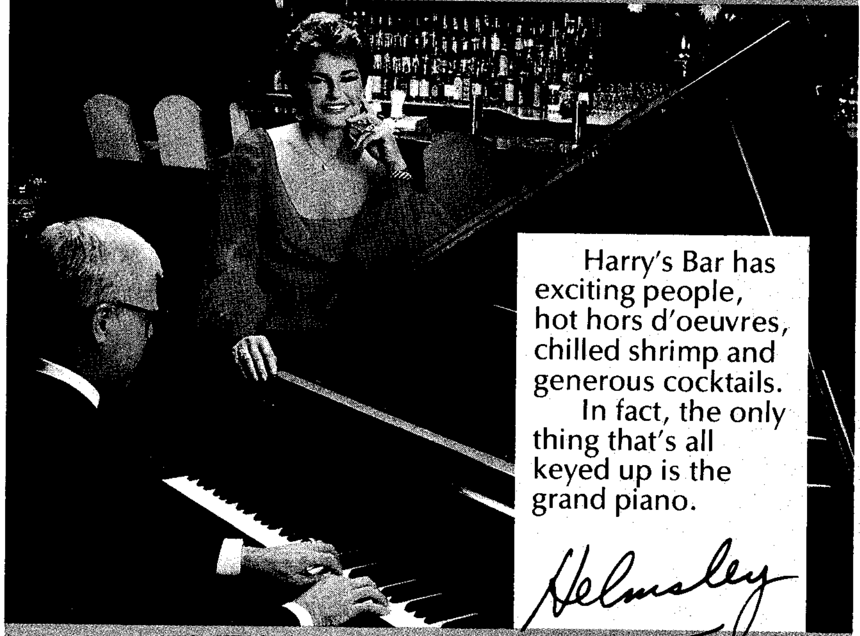
If you dare not brave the crowds, ABC will be broadcasting for several hours each day (it will be the only network with complete coverage of the July 3 opening ceremonies, the Americana Music Concert, the International Concert in Central Park, the Sports Salute, and the closing ceremonies). All three networks may cover the July 4 fireworks, OpSail, and the naval review.

OTHER EVENTS

THE **Lower East Side Historic Conservancy** is sponsoring "Peddler's Pack Tours," Sundays from May to October. Costumed actors will re-create the daily lives of immigrants living on the Lower East Side in the early twentieth century. Stops on the tour will include the Eldridge Street Synagogue, tenements, union halls, sweatshops, and theaters. Tickets are $10; reservations required (12 Eldridge Street; 219-0888).

ROBERTA GROBEL INTRATER HAS been photographing New York's ethnic festivals since 1978; her colorful pictures of twelve of them—from the Fiesta de Santiago Apostol in Little Spain to the Tibetan Harvest Festival on Staten Island—go on display **May 16** at the **New-York Historical Society.** The opening coincides with the society's annual scholarly conference, which this year focuses on immigration to New York. Also on display is "The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera," an exhibit of Statue-shaped and -bedecked jewelry, clocks, lamps, medallions, postcards, cigarette cases, souvenir spoons, and children's stackable cardboard "Liberty" blocks (170 Central Park West, near 77th Street; 873-3400).

CLOSING **May 18** IS THE **Museum of American Folk Art's** "Liberties With Liberty," an exhibit of 85 representations of "America," from an Indian queen draped in feathers astride an armadillo to a Liberty money box, paintings and needlework, ship figureheads and scrimshaw, tavern signs,



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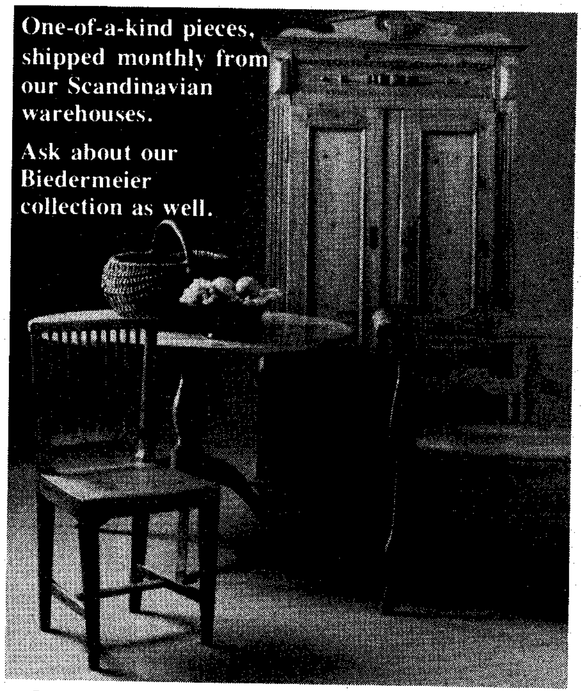

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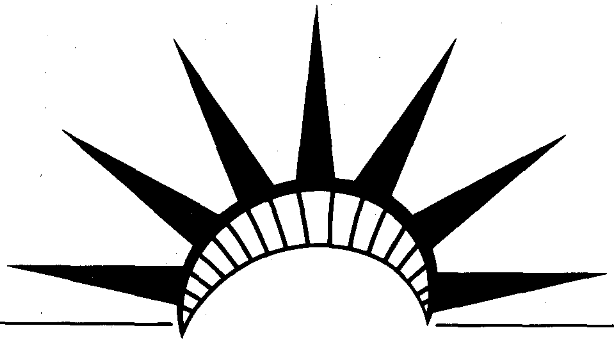

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weather vanes, and even breadboards (125 West 55th Street; 581-2474).

AN EXHIBIT OF NINETEENTH-CENTURY embroidered ship portraits opens at the **Cooper-Hewitt Museum** on **June 3.** The portraits, like scrimshaw, were created by sailors during slow times at sea (2 East 91st Street; 860-6898).

PRIZE-WINNING POSTERS BY BRONX schoolchildren on the theme of "We Celebrate Miss Liberty—1986" go on display **June 9** at the **Bronx Museum of the Arts.** The contest is sponsored by the museum and the Yankees. Entries are due May 16 (1040 Grand Concourse; 681-6000).

THE **Jewish Museum** WILL BE screening television programs on the subject of Jewish immigration from its National Jewish Archive of Broadcasting. The series begins **June 10** (the day of the annual Museum Mile Festival) with *No Wreath No Trumpet,* the story of Emma Lazarus, who wrote "The New Colossus," the famous poem inscribed on the pedestal of the Statue. It concludes **October 28** (the Statue's real anniversary) with *The Golden Land,* the seventh episode of *Civilization and the Jews,* hosted by Abba Eban, former Israeli ambassador to the United States and the United Nations, which examines the history of Jews in America (Fifth Avenue at 92nd Street; 860-1888).

"GIVE ME YOUR TIRED, YOUR Poor . . . ?" opens **June 12** at the **Schomburg Center for Research in Black Culture.** Using photographs, films, documents, and other artifacts, this special exhibit traces the history of voluntary black immigration to the United States, from pre-Colonial times to the present (515 Lenox Avenue, at 135th Street; 862-4000).

RICHARD MORRIS HUNT WAS ONE OF the most fashionable of nineteenth-century American architects, designing mansions for the Astors and the Vanderbilts, as well as the Fifth Avenue entrance of the Metropolitan Museum—and, of course, the pedestal for the Statue of Liberty. The **Met's** exhibit, "The Architecture of Richard Morris Hunt," closes **June 15.** Included are 100 objects, among them photos and drawings (Fifth Avenue at 82nd Street; 879-5500).

THE THIRD ANNUAL **Liberty Cup** race will be held **June 19 through 22** in New York Harbor. Skippers from eight countries—all of them either Olympic medalists or America's Cup competitors—will sail each morning

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from the South Street Seaport (watch from Battery or Liberty State Park). The day before the competition, there'll be a celebrity regatta, and local boating enthusiasts can participate in the Port Authority Women's Lifeboat Races, held in New York on **June 12** and in New Jersey on **June 14**, or the Third Annual Stars and Stripes Regatta on **June 21 and 22** (call 302-2727; 516-454-2173 for the Stars and Stripes Regatta).

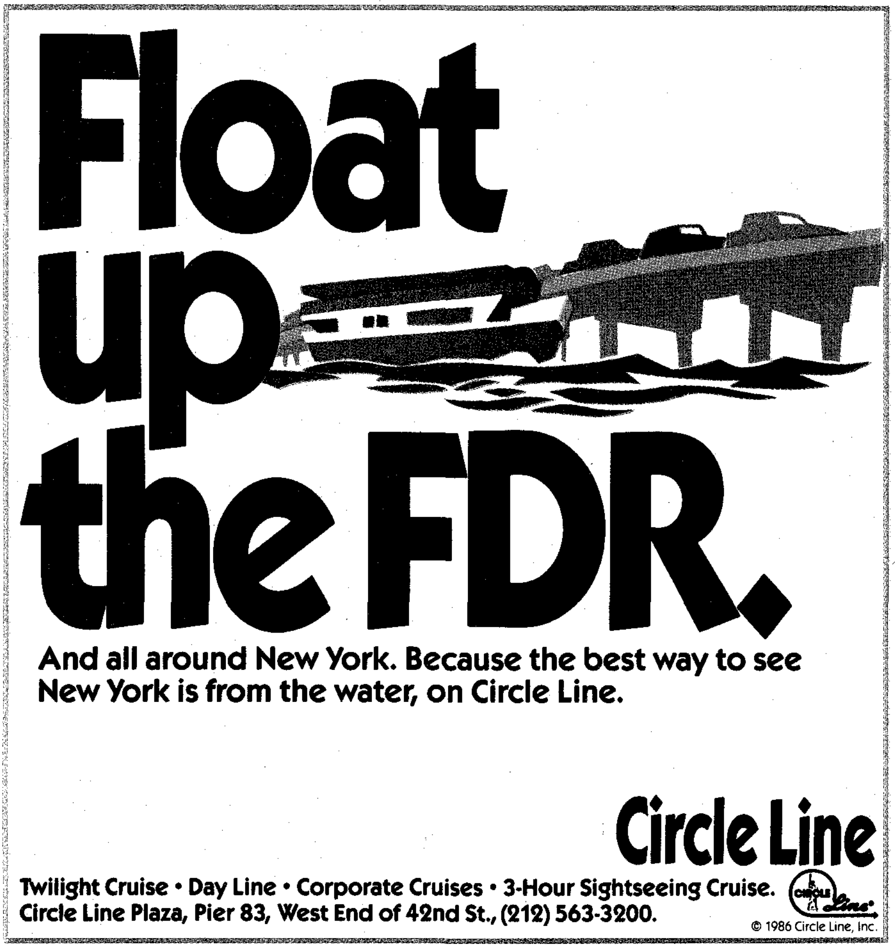
THE **New York Public Library**'s SALUTE to Liberty begins **June 21** with "Liberty: The French-American Statue in Art and History" in the Gottesman Exhibition Hall. Included are 300 objects that illustrate the Statue's history and the time in which it was created. Among them are architectural blueprints and drawings by Gustave Eiffel (the Statue's engineer), a series of models and maquettes by Frédéric-Auguste Bartholdi, and twentieth-century works by Saul Steinberg and George Grosz (Fifth Avenue at 42nd Street; 869-8089).

In the **Central Research Library**'s third-floor gallery, "The Ellis Island Experience" also opens **June 21.** Materials that portray the plight of immigrants from the island's opening, in 1892, until 1924 will be on display, including photographs by Lewis Hine, who worked on the island in 1905, and Augustus Sherman, an amateur photographer and registry clerk on the island (Fifth Avenue at 42nd Street; 869-8089).

"A Postcard Statue of Liberty" opens at the **Donnell Library Center** on **July 22.** On view will be 125 Liberty postcards dating from 1890 to the present, including a 1918 postcard showing a human Statue of Liberty composed of 18,000 soldiers at Iowa's Camp Dodge (20 West 53rd Street; 869-8089).

Lectures on Liberty at the Central Research Library begin **July 1.** French and American scholars, including Philippe Roger and Henry Steele Commager, will speak. Write to the Public Education Program, Room M-6, Fifth Avenue at 42nd Street, New York, New York 10018, for ticket information.

THE **South Street Seaport Museum**'s immigration exhibit, "The Promise of America," follows Ole and Sigrid, a fictional pair of Norwegian siblings, as they leave their family farm for America in the 1890s. Visitors can walk through a series of sets re-creating scenes from the journey, including a traditional Norwegian farm cottage and the deck of the *Hekla*, a New York–bound steamship. The exhibit opens **June 25** at the museum's Norway Galleries. Also on view, at the Museum Gallery, will be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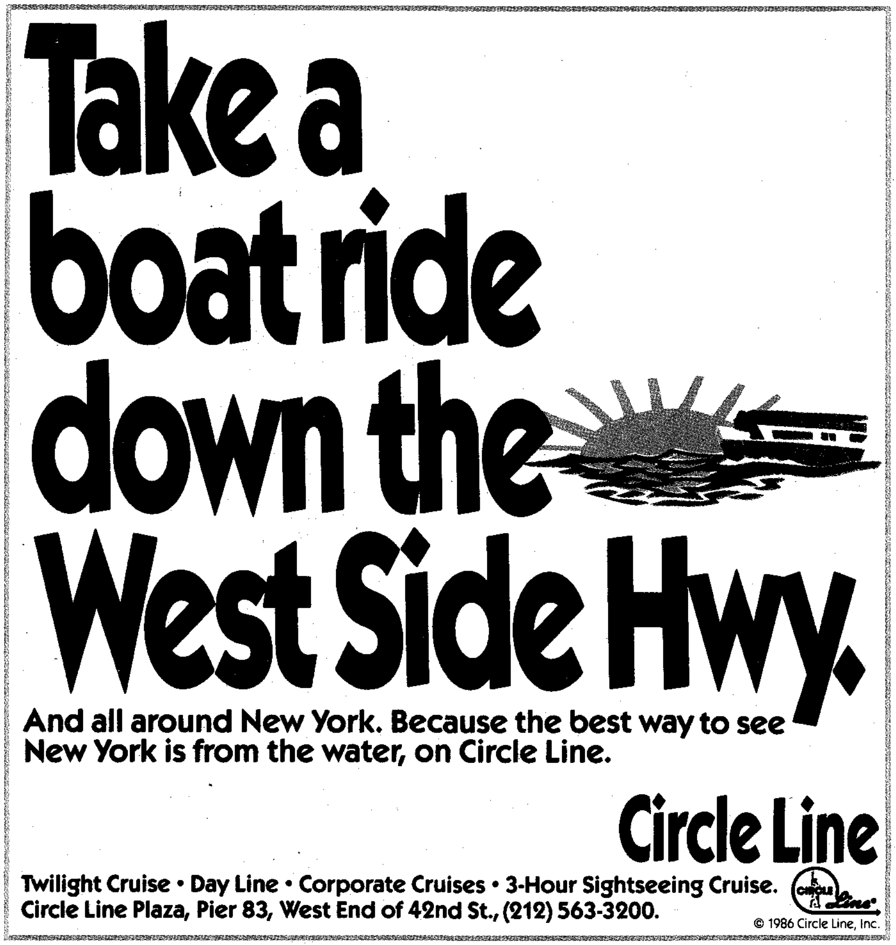
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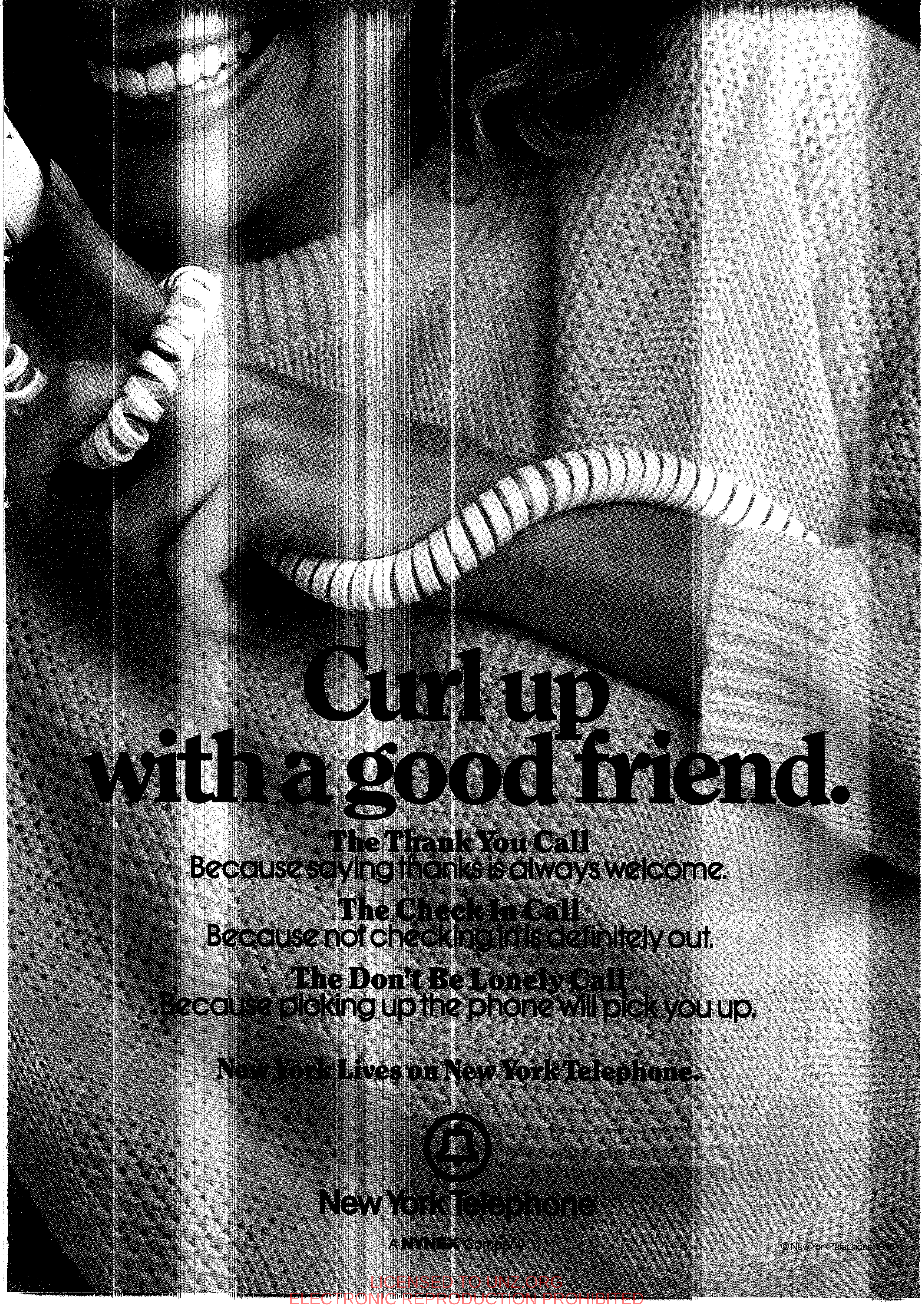

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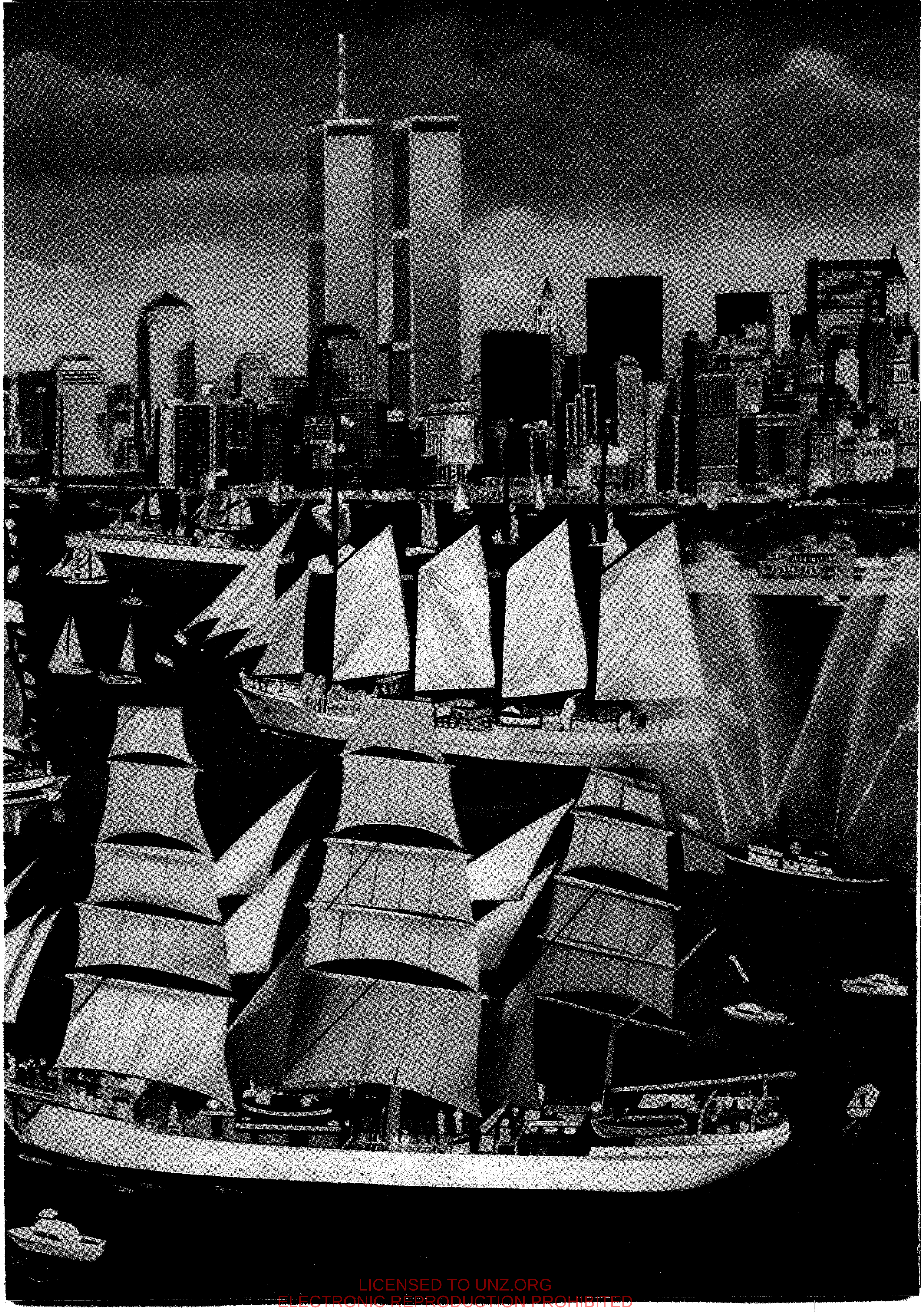
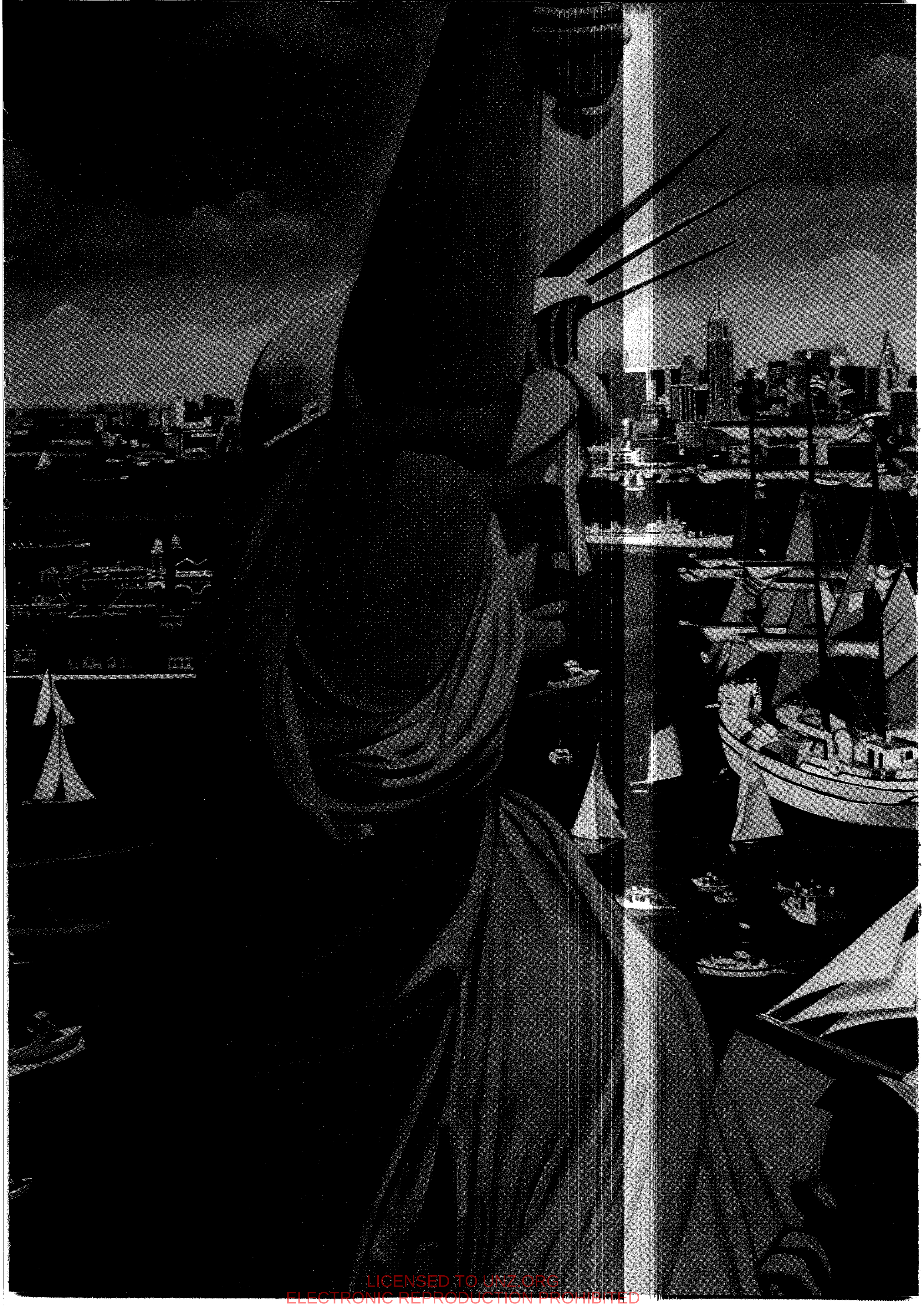
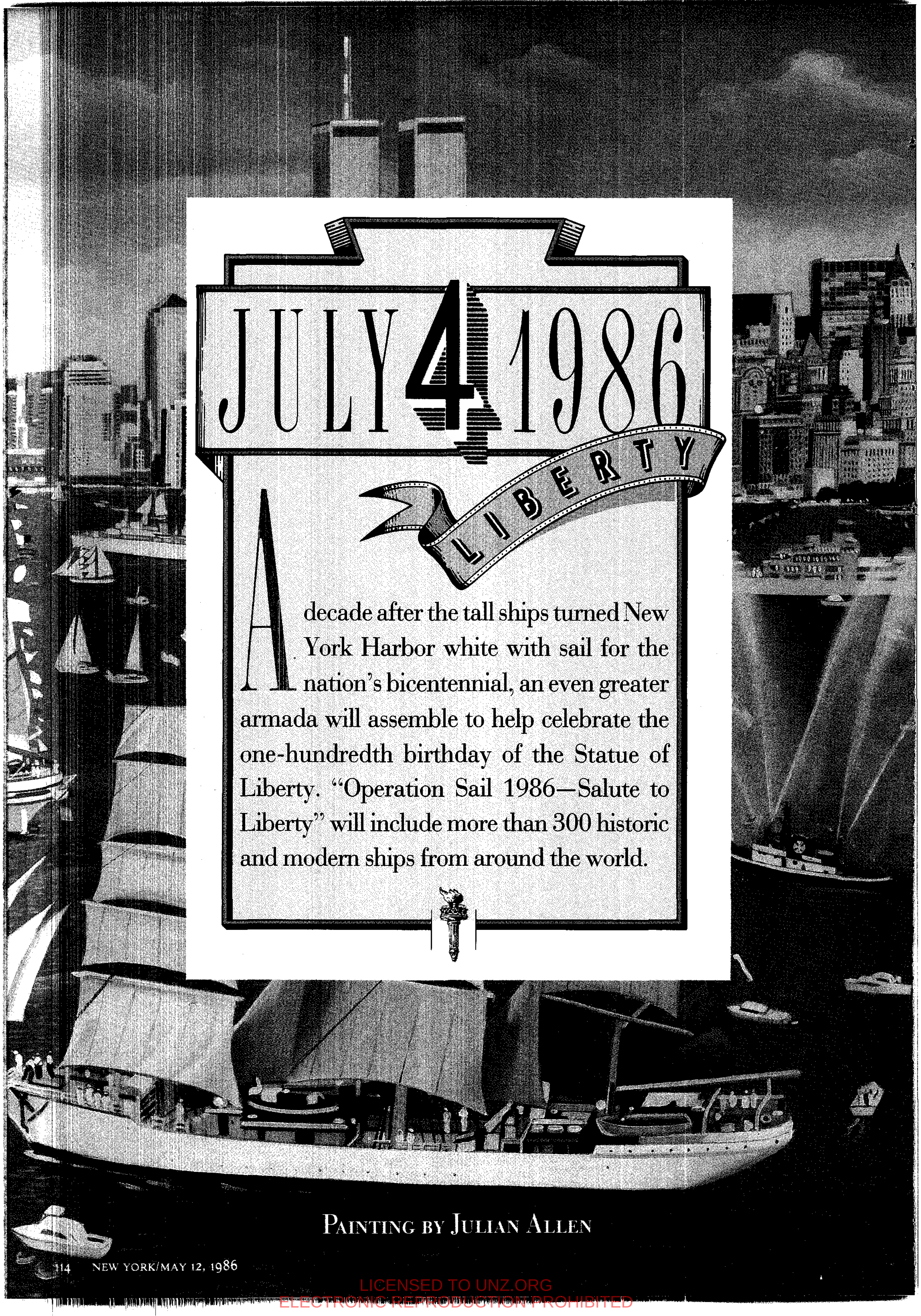




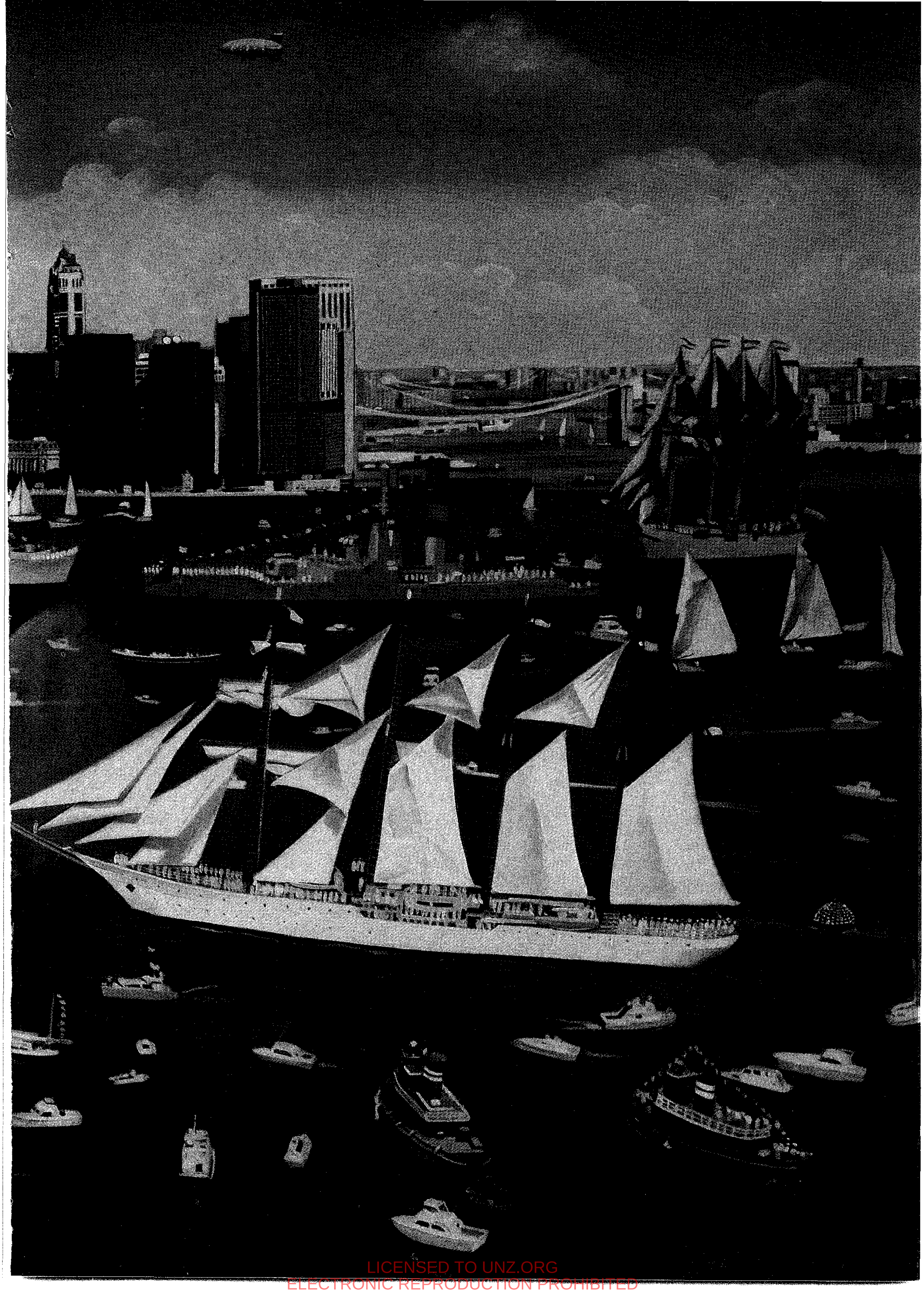
JULY 4 1986

LIBERTY

A decade after the tall ships turned New York Harbor white with sail for the nation's bicentennial, an even greater armada will assemble to help celebrate the one-hundredth birthday of the Statue of Liberty. "Operation Sail 1986—Salute to Liberty" will include more than 300 historic and modern ships from around the world.



Painting by Julian Allen



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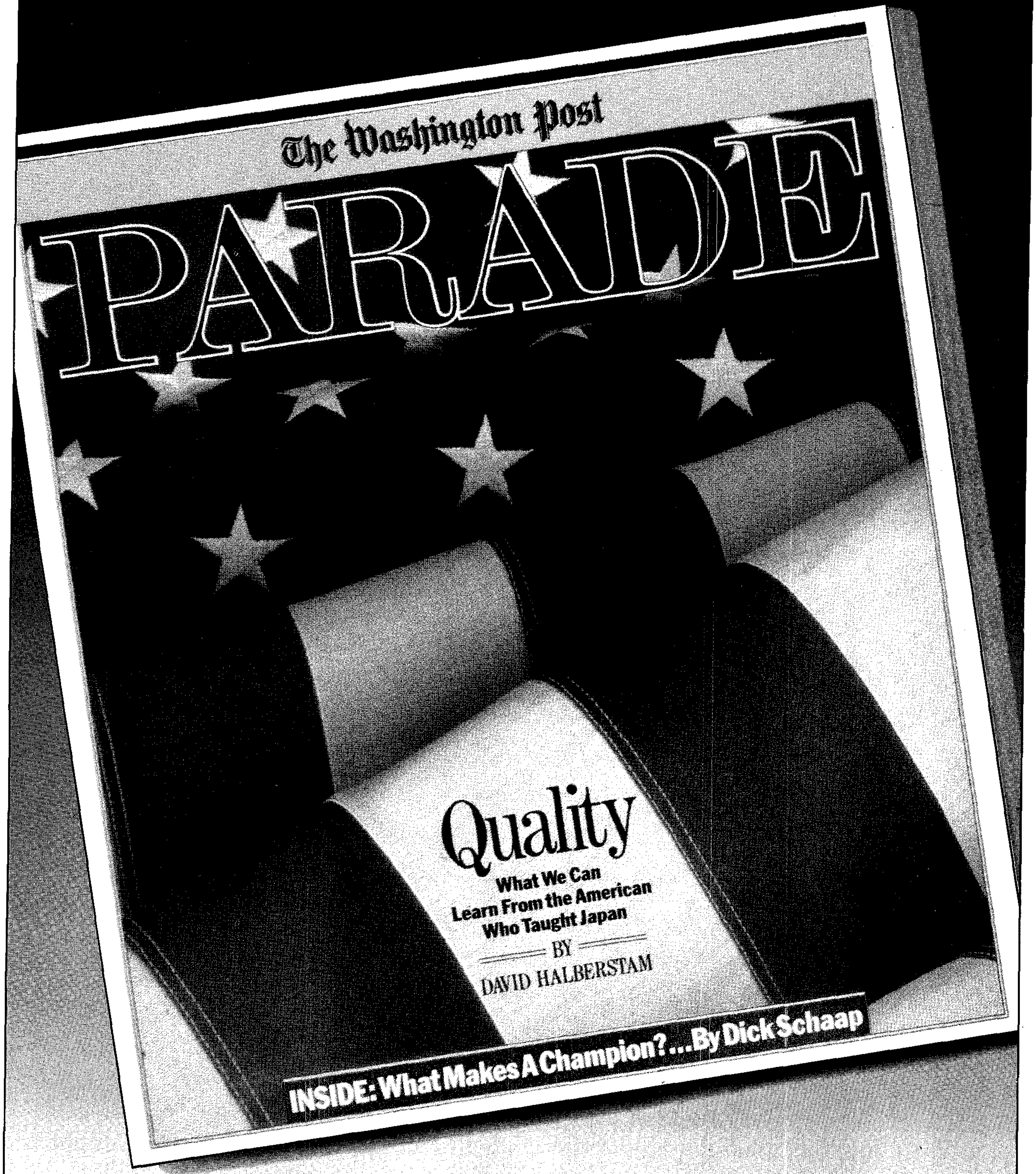
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INSIDE: What Makes A Champion?...By Dick Schaap

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"Harbor Witness," an exhibit of works by John A. Noble—whose lithographs record the last days of sail and the development of New York Harbor from 1928 to 1983 (The Pilothouse, Pier 17; 669-9424).

A STRIKING EXHIBIT ON THE STATUE of Liberty will be on view in the Grand Lobby of the **Brooklyn Museum** starting **June 26.** "Liberty: Photographs by Ruffin Cooper" will feature two composite transparencies hung from the ceiling in ten-foot strips to form images, one of the Statue from the vantage point of a helicopter flying overhead, the other a silhouette of the Statue against the setting sun. The second part of the exhibit will be ten large photographs that constitute a section-by-section examination of the Statue (200 Eastern Parkway; 718-638-5000).

"LIGHT ON AMERICA," A SHOW OF 60 large color prints by photographer Jay Maisel, opens **June 27** at the **International Center of Photography.** Maisel has been photographing the American landscape for 30 years, and this selection includes views of the Statue of Liberty, farmhouses in Illinois, and snow-covered roads in Wyoming. Opening the same date in the Museum Shop is "Liberty: The Statue and the American Dream," a show of photographs of the Statue under construction and of immigrants in New York (1130 Fifth Avenue, at 94th Street; 860-1777).

ON **June 28,** the **Museum of Bronx History's** immigration exhibit opens at the Valentine Varian House. Sponsored by the Bronx County Historical Society, it will include photos, textiles, and other artifacts (3266 Bainbridge Avenue; 881-8900).

IN 1883, AMERICAN PAINTER WILliam Merritt Chase selected 194 works by European painters for the "Pedestal Fund Art Loan Exhibit," the show held to raise funds to build the Statue of Liberty's base. Rather than choosing the academic painters popular at the time, he included works by Manet, Degas, Tissot, Corot, and Courbet. Many of those works have been lent to the **Parrish Art Museum** in Southampton for its "In Support of Liberty: European Paintings at the Pedestal Fund Art Loan Exhibit," which opens **June 29** (25 Job's Lane; 516-283-2118).

The Studio Museum in Harlem BEgins its celebration of Liberty **July 2** with a "Sidewalk Mural Chalk-In." Everyone is invited to contribute images of freedom and equality to a community-size mural on the plaza of the

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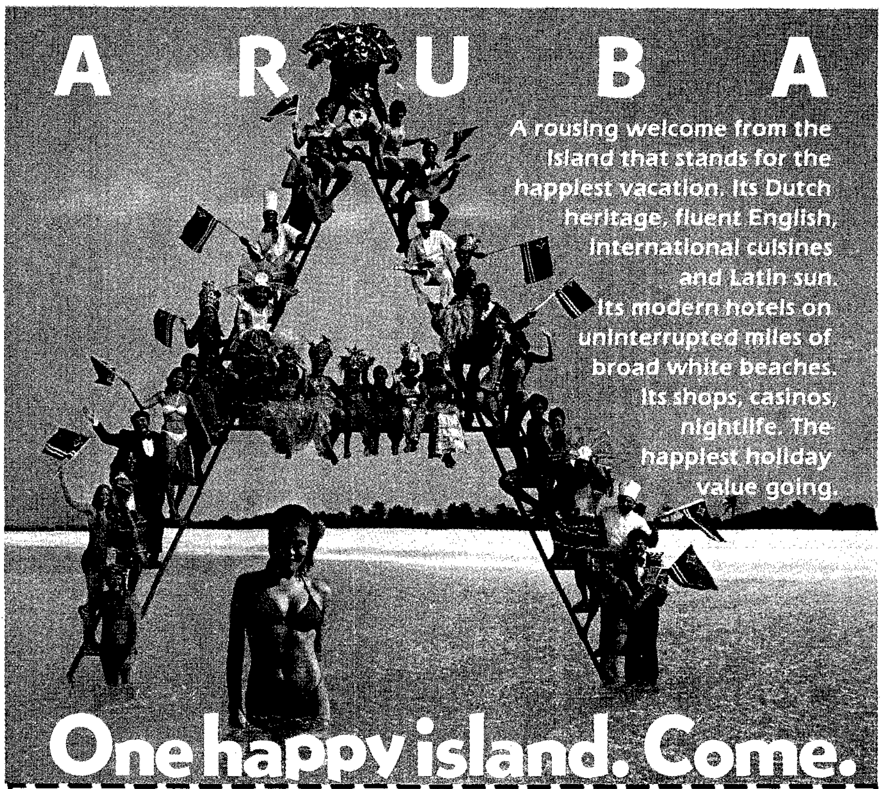

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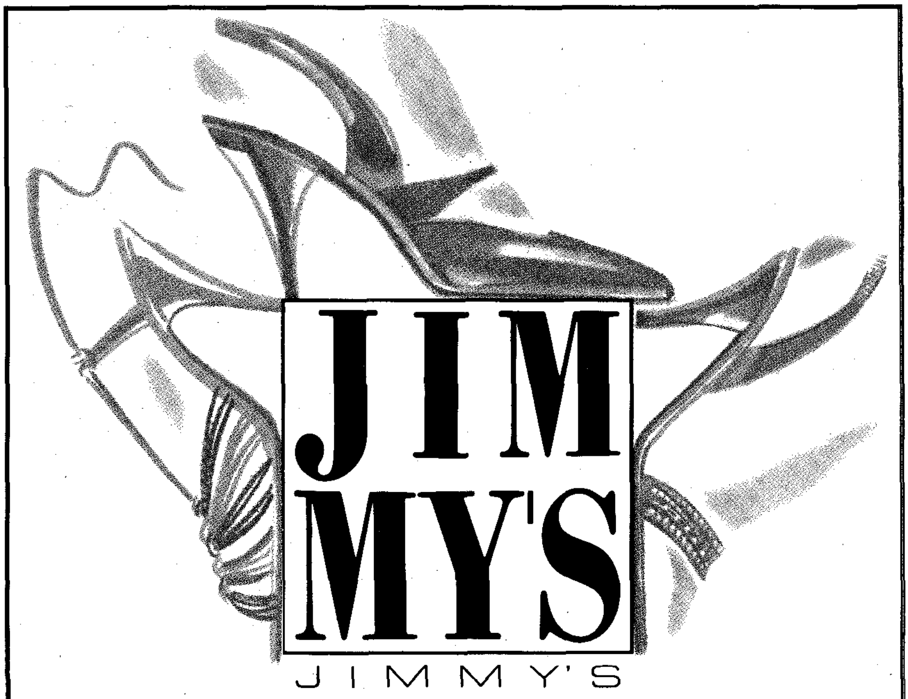

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LIBERTY

Adam Clayton Powell Jr. State Office Building. The museum's "Freedom Film Series" begins **July 9.** Admission is $1. And on **July 5,** Bruce Lincoln will lead a video-making workshop, creating videos based on the lives of famous black Americans. Admission is $3 (144 West 125th Street; 864-4500).

"FRANCE SALUTES NEW YORK," A joint Franco-American effort, begins **July 7** at **Lincoln Center** with the first concert of the **Mostly Mozart Festival**'s twentieth season. Gerard Schwarz and the festival orchestra will perform a "Mozart in Paris" concert at Avery Fisher Hall (call 874-2424 for ticket information).

On **July 8,** for the first time ever, the **Paris Opera Ballet** (directed by Rudolf Nureyev) and the **American Ballet Theatre** (directed by Mikhail Baryshnikov) will perform together on the same stage—at the Metropolitan Opera House (call 362-6000 for ticket information).

La Garde Républicaine, part of an elite corps of the French Army, will take part in free concerts on the Lincoln Center Plaza on **July 9.** Fifty-five musicians in historical costumes will perform a military repertoire.

On **July 10,** the festival moves to Alice Tully Hall, where the **Chamber Music Society of Lincoln Center** (plus guests) will perform music for violin, viola, piano, and harp by such French composers as Ravel, Debussy, Poulenc, Messiaen, and Fauré. Charles Wadsworth will direct. Also in Alice Tully, on **July 11,** the Cinémathèque Française restoration of Alexander Volkoff's 1927 **Casanova** will be screened. This is the first time that this silent classic will be seen in New York in its original form (call 362-1911 for ticket information). On the same day, **Urban Sax,** an avant-garde performance group that includes 52 saxophone players and twelve dancers, will perform a free concert at the Vivian Beaumont Plaza.

On **July 14,** Bastille Day, the **New York Philharmonic** will again move to Central Park, playing a French-American program under the direction of James Conlon. Fireworks will follow the concert on the Great Lawn. And on **July 16,** the festival will conclude with the **New York City Opera**'s performance of Bizet's *The Pearl Fishers* at the New York State Theater (call 870-5570 for ticket information).

ANOTHER FRENCH-AMERICAN EXchange, **"Liberty Dances,"** takes place **July 11 through 14** on the Esplanade in Battery Park. Three French choreographers—Jean-Michel Aigus, Odile Duboc, and Josette Baiz—will start working with companies in

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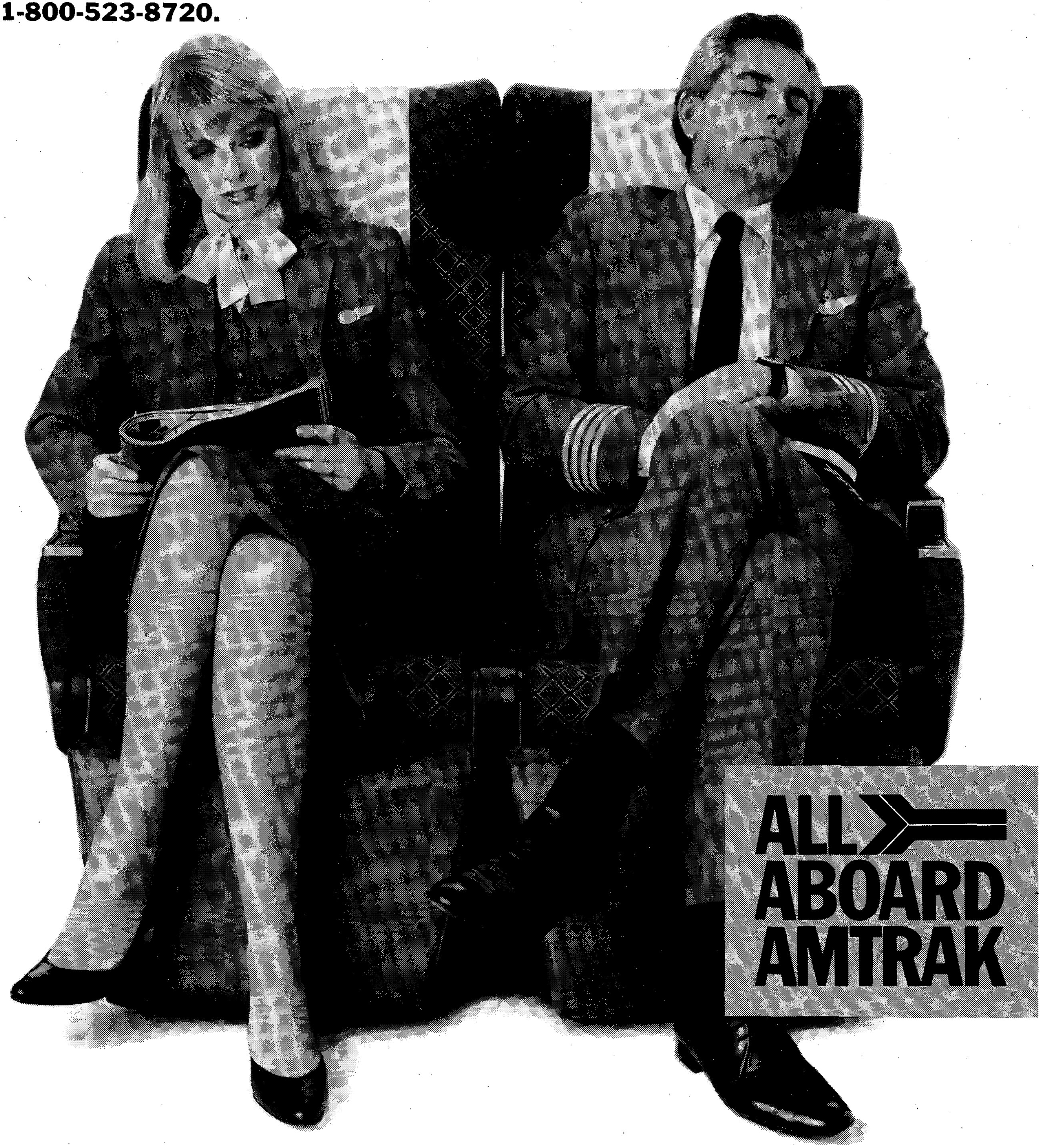

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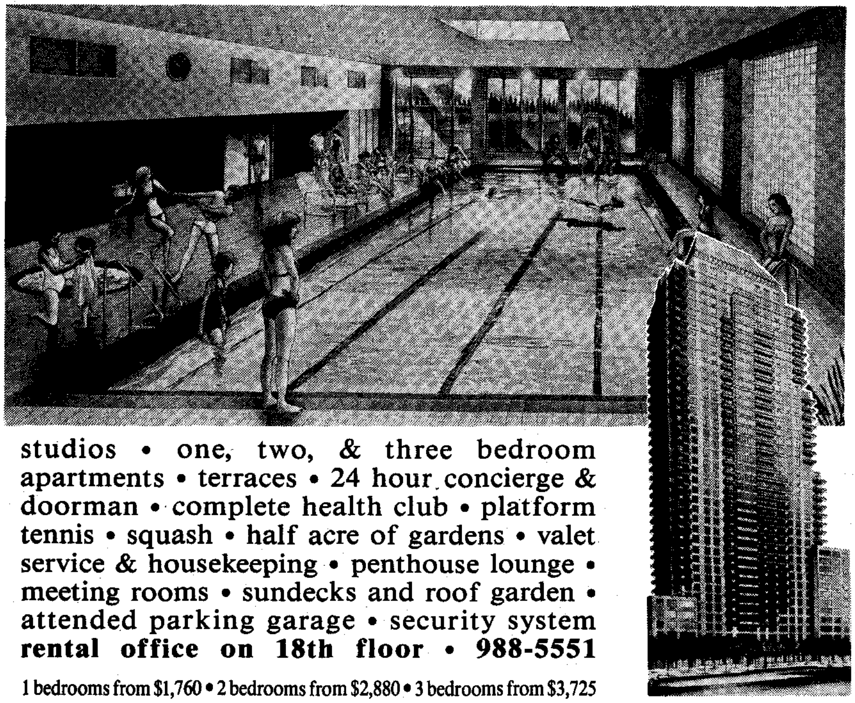

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New York, Minneapolis, and Boston three weeks before the festival, in order to create works that will premiere in New York. And New York dancers Pat Graney, Liz Lerman, and Bebe Miller will choreograph new works for their own companies, which will be performed on the Esplanade. Admission is free.

ON **September 18,** "IN SUPPORT OF Liberty" moves to the **National Academy of Design** (1083 Fifth Avenue, near 89th Street; 369-4880).

ON **October 7,** "TIDES OF IMMIGRAtion" opens at the **Museum of the Borough of Brooklyn.** On view will be fine-artists' renditions of the American experience, from mid-nineteenth-century works through the political art of the 1930s and 1940s. Depicted are Ellis Island, the tenements of New York, and Castle Garden, the original New York landing place for immigrants (Brooklyn College, Boylan Hall, Bedford Avenue and Avenue H; 718-780-5152).

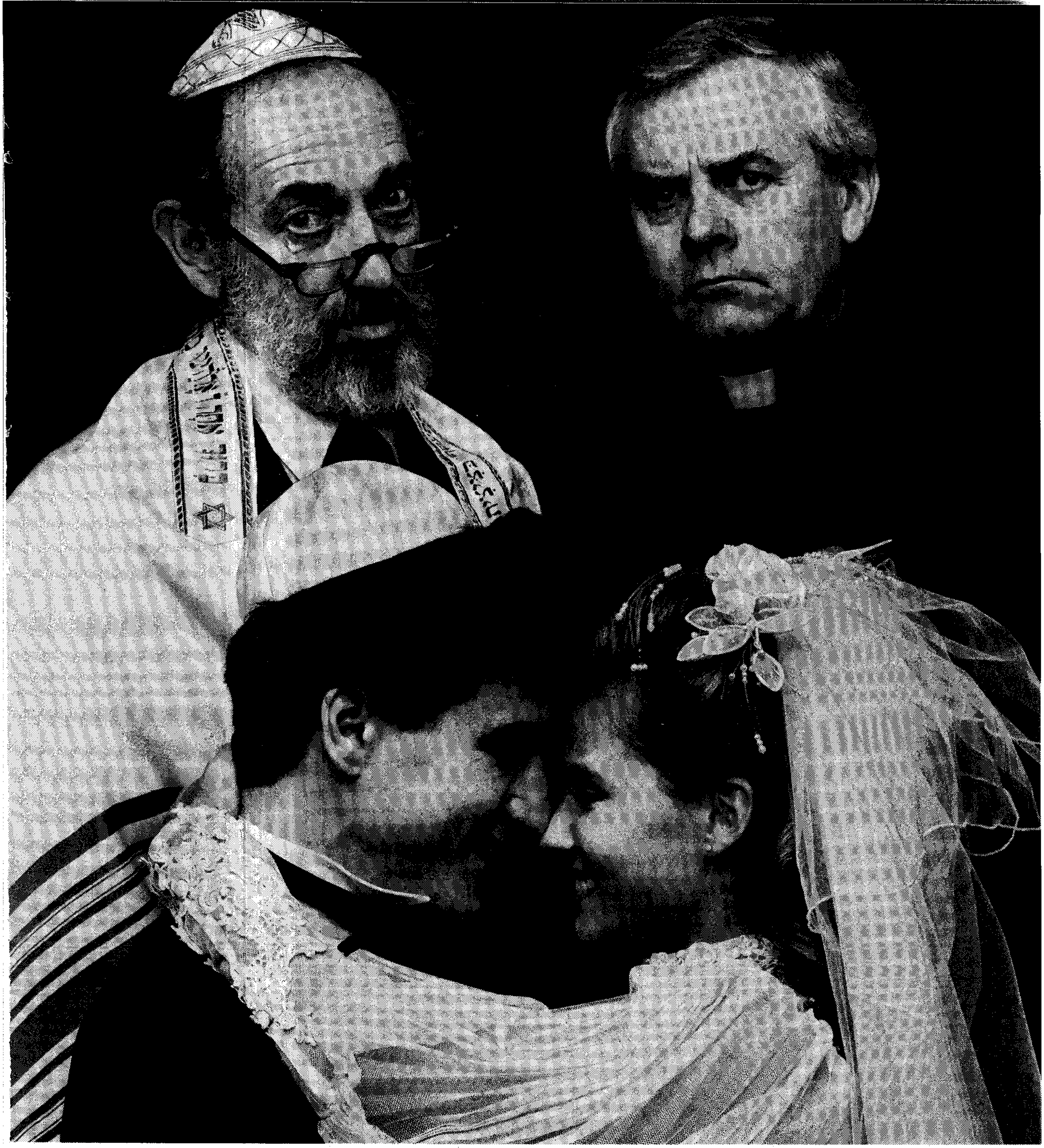
ON **October 28,** THE ONE-HUNdredth anniversary of the Statue's unveiling, there'll be a celebratory parade in Manhattan and Brooklyn, a rededication ceremony on Liberty Island, and, at **Lincoln Center**, the premiere of William Schuman's *On Freedom's Ground,* performed by the New York Philharmonic and conducted by Zubin Mehta.

The Museum of the City of New York's "The Statue of Liberty Centennial Exhibition" and "Beyond the Golden Door: Settlement Houses in New York" close **November 9.** Individuals can speak into a cassette recorder and express their feelings about the Statue of Liberty. The tapes will be saved and played in the year 2086, when both the Statue and the settlements will be 200 years old. Also, in a special audiovisual presentation, famous Americans from Ben Vereen to F. Murray Abraham offer their thoughts on the Statue and then recite Emma Lazarus's "The New Colossus."

Edward Moran's painting of the Statue's unveiling on October 28, 1886; a copy of the invitation to the inauguration ceremonies (engraved by Tiffany & Company); and Emma Lazarus's original manuscript will be on view.

The Golden Door and Beyond: A Tribute highlights the role that settlement houses have played in the lives of prominent Americans. The history of the settlement houses is narrated by Burt Lancaster, an alumnus (Fifth Avenue at 103rd Street; 534-1672).

—Amy Virshup



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Art/Kay Larson

INFINITE RICHES

"...The Met's Nuremberg show is a high point of intelligent understatement, a thoughtful collection of marvels and treasures..."

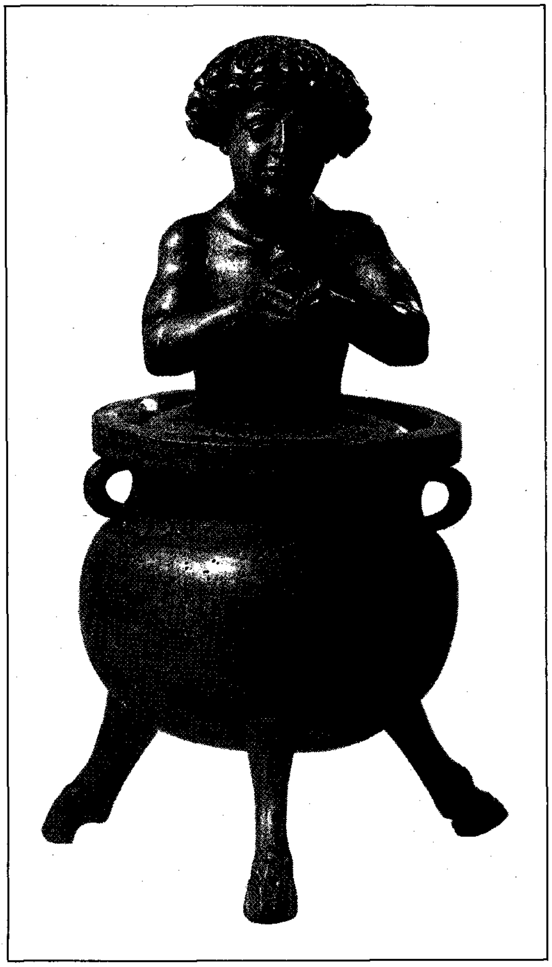
NUREMBERG IN THE FOURTEENTH CENTURY was a city hurtling into the Renaissance from the tormented Gothic. The period, as the Swiss historian J.C.L.S. de Sismondi succinctly put it, was "a bad time for humanity." Barbara Tuchman, in *A Distant Mirror,* called it "calamitous." But the tribulations of the plague era were a tumultuous point of departure for the medieval art industry. Apocalypse was good for the art business, and, as the Metropolitan reminds us, what was good then is even better now.

Unlike "Son of Van Gogh II," or whatever juggernautal visitation will next send the turnstiles spinning at the Met, **Gothic and Renaissance Art in Nuremberg** is a high point of intelligent understatement—the kind of thoughtful collection of marvels that critics complain about never seeing enough of. This one nearly didn't happen. The Met's chairman of the Department of Medieval Art, William D. Wixom, was traveling in Nuremberg for another show when it occurred to him and his colleague at the Germanisches Nationalmuseum, Rainer Kahsnitz, that Nuremberg itself had an abundance of treasures.

So a mere two floors of the Lehman wing at the Met hold a 250-year slice of the city's time line, delivered in treasured fragments: gold and silver, stained glass, tapestries, books, reliquaries, altarpieces, carvings. The casual jumble of the exhibition owes something to its easygoing origins. Its lessons, as a result, are also easygoing—deceptively so.

Fourteenth-century Nuremberg was a wealthy city with plenty of need for the arts. The walled town, third largest in the Holy Roman Empire, was a crossroads of trade from Italy to the Netherlands; it sheltered goldsmiths, brass-smiths, stained-glass craftsmen, sculptors, painters, armorers, architects, and the subsidiary workers they depended on. Craftsmen were small entrepreneurs who could rake in good money if they knew how to find a need and fill it—as did the new, post-Gutenberg ranks of printers who made penny images of religious themes for the unlettered masses. Artists and burghers shared an understanding—at least until the Reformation brought a sudden end to church sponsorship of art. This is the stuff that fascinated Goethe and spurred William Morris's Arts and Crafts revival in England (and the Wiener Werkstätte in Vienna). In this microcosm is a significant macrocosm.

It's common knowledge that medieval arts and crafts were intimately linked. But modern intellectual habits have severed those links and subjected the remains to museological classification schemes. Morris's revival can seem like a romantic's concoction, spun out of sugar—not a response to something real. So pervasive is this compartmentalization that the exhaustive new textbook by James Snyder, *Northern Renaissance Art: Painting, Sculpture, the Graphic Arts From 1350 to 1575,* considers only the three "major" arts of the title. A sense of medieval wholeness has been lost.



MARTYR: Saint Vitus in a Cauldron of Oil, *1520.*

"Gothic and Renaissance Art in Nuremberg" maintains a gleeful absence of distinctions. At the Met, artists of all temperaments mingle as they no doubt did in the city's workshops. The most fantastic of bird-beaked griffins or bearded unicorns—pure "expressionism" in brass—were designed to hold water for washing fingers. Saint Vitus stews in his wood pot, peacefully boiled in oil. A stained-glass panel, *The Battle of Regensburg,* is a painterly tumult of mad horsemanship—produced in the workshop of Michael Wolgemut, one of the foremost portrait painters (on panel) of the late fifteenth century, whose artists would later turn to making graphics for printed books.

But Wolgemut's most precious legacy is his student, Albrecht Dürer, the artist who is a pure incarnation of the Gothic and yet the instrument by which the Renaissance first infiltrated his native city. Dürer was a prodigy, trained in engraving in his father's goldsmithing shop (every good goldsmith was an engraver), who almost single-handedly set the standards for a revolution in printmaking. The first paper mill appeared in Germany in 1390, erected by a wholesale merchant on the Pegnitz River. Dürer's training in subsequent years, mixed with an entrepreneurial flair, allowed him to see the possibilities for the new mediums—woodcut and etching—that arrived in Nuremberg with the first cartloads of paper. (Nuremberg had always known the technique of block-printing textiles, but Gutenberg's conceptual advance was necessary to suggest the mass production of art.) Dürer plunged in with uncanny and total confidence—a "Renaissance man" whose breadth of mind grew out of a thoroughly medieval command of multiple disciplines.

The Met's show rightly includes a good-size Dürer retrospective, primarily his prints but also drawings and paintings that suggest how broad was the proper grasp of a medieval master. Dürer was a general practitioner. He did stud-

Courtesy of Germanisches Nationalmuseum, Nuremberg.

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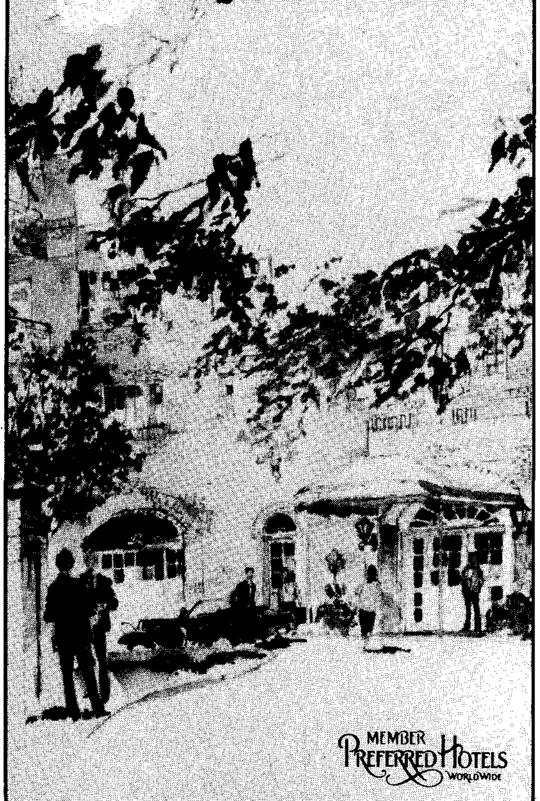

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ies of human proportion, including planimetric and stereometric drawings of the human figure that take off on Leonardo and also look quite twentieth-century abstract. He designed a golden goblet, probably for his brother, the goldsmith Endres Dürer. He drew the design for a fantastic chandelier (carved by Willibald Stoss), a pair of antlers entwined with a three-headed, two-tailed dragon. And he was a painter—creator of the stolid Germanic women who inhabit *The Virgin and Child With Saint Anne,* a reverie with dark undertones. (In the notes to this painting, the art historian Kurt Locher points, eloquently, to the Christ Child, whose "expression underscores the fine line between sleep and death, . . . a clear foreshadowing of the Passion.")

Dürer's works, proclaimed Erwin Panofsky, "mark the beginning of the Renaissance style in the North." During the 250 years covered by the exhibition, thanks to Dürer, the sheltered northern Gothic tradition discovered the Italian Renaissance and classical antiquity. Yet Dürer has also never looked more the astute medieval master.

Gothic art in the North had come to relish torment, no doubt out of necessity. The times were rotten. A corrupt church sold penance for money. The Black Death wiped out those whom famine spared. It was the period of the "man of sorrows" theme: Christ in excruciating agony on the cross, bearing mortal witness to the decrepitude of man. What Panofsky calls the "subjective and particularizing spirit of Northern fifteenth-century art" was partly a response to the inward-looking gaze of misery. The North never duplicated the pure sensuality of the Italian Renaissance. It was characterized more by the magnificent obsessions of the sculptor-freethinker Veit Stoss, whose beautifully carved wood figures, afloat in a whirlwind of drapery, are Bernini with a guilt complex.

Dürer was smart enough to capitalize on the thrill of misery. He made a lot of money through his woodblock portfolio of the Apocalypse, done with the help of his godfather, the Nuremberg printer Anton Koberger. He was also a thinker of a new order, an arrogant and self-absorbed artist who sensed, correctly, that the future lay with the intellectuals, not the craftsmen. His famous print, *Adam and Eve,* is based on antique prototypes in the Vatican and the Uffizi. He had friends among the Humanists and knew the Wittenberg professor, Philipp Melanchthon, ally of Martin Luther. As Panofsky says of Dürer, "At the end of an era more thoroughly estranged from classical art than any other, a German artist rediscovered it both for himself and his countrymen." But for all his advances, he is still best understood within the bustling, industrious gloom of his era. (Fifth Avenue at 82nd Street; through June 22.) ■

PART III

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Movies/David Denby

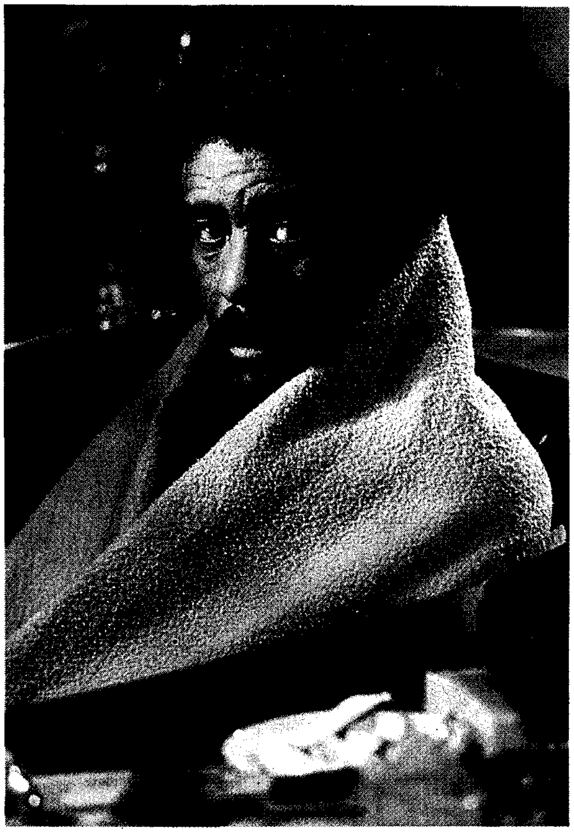
ALL THAT TAP DANCING

"...Richard Pryor's autobiographical film is self-pitying and literal-minded; he's made himself embarrassingly slow and simple..."

THE GREAT OBSCENE COMIC RICHARD Pryor has written and directed an autobiographical feature film so mild and evasive it could easily be shown on *The Merv Griffin Show.* In **Jo Jo Dancer, Your Life Is Calling,** Pryor tells the story, barely disguised, of his childhood, his early years in show business, his love life, drug habits, and near-self-immolation. Imitating Bob Fosse, who reviewed his career, in the vaunting *All That Jazz,* from the vantage point of a coronary-care unit, Pryor conducts *his* backward-looking tour from the burn ward. His view is sorrowing and high-minded—mentally bandaged. Having recognized the folly of his ways, the sinner has repented. This is certainly any sinner's right, but is it really the artist's right? Unlike the rest of us, an artist who kicks booze or drugs or whatever has the obligation to say something more interesting than that he was once misled and that now he's sorry. In his own way, he has to stay true to whatever demons once drove him—stay true to the pleasures and powers of sin.

Pryor and his screenwriting collaborators, Rocco Urbisci and Paul Mooney, combine self-pity and what feels like simple untruth. Raised in a whorehouse, Jo Jo Dancer was loved only by his grandmother. (This grandma, whom Pryor recalls whupping his hide with great persistence in *Richard Pryor Live in Concert,* is here portrayed as entirely gentle.) He becomes a tense and vulnerable young man who needs love and protection. In his early years in show business, he walks around with a quivering voice and a hurt look on his face, as if he has just been slapped, or *expects* to be slapped. The question he seems to ask of everyone is "Will you help me or hurt me?" Coming from a man who would later put hostility to such brilliant comic use, this request is embarrassing and sickly.

His career takes off quickly. But then he's easily led astray, mostly by parasitic whites who take advantage of his inability to say no. By degrees, the question he implicitly asks of everyone changes. It becomes "Will you love me as much as I need to be loved—and in the *way* I need to be loved?" Yet despite so naked a demand, Jo Jo isn't presented as particularly selfish. No, he's a mild and accommodating man who just wants peace, a man without hatred. And he gets plenty of love. Thus, his becoming a drug addict is unaccountable in the emotional terms established by the film. In fact, Pryor never really tells us why he needed the drugs. And he doesn't enlighten us at all on a more dangerous subject—what he may have gained as a performer from the drugs and the booze. The most dishonest and boring thing about the repentant is their pretense that their indulgences never gave them any power.



BURNT-OUT CASE: *Pryor as Jo Jo Dancer.*

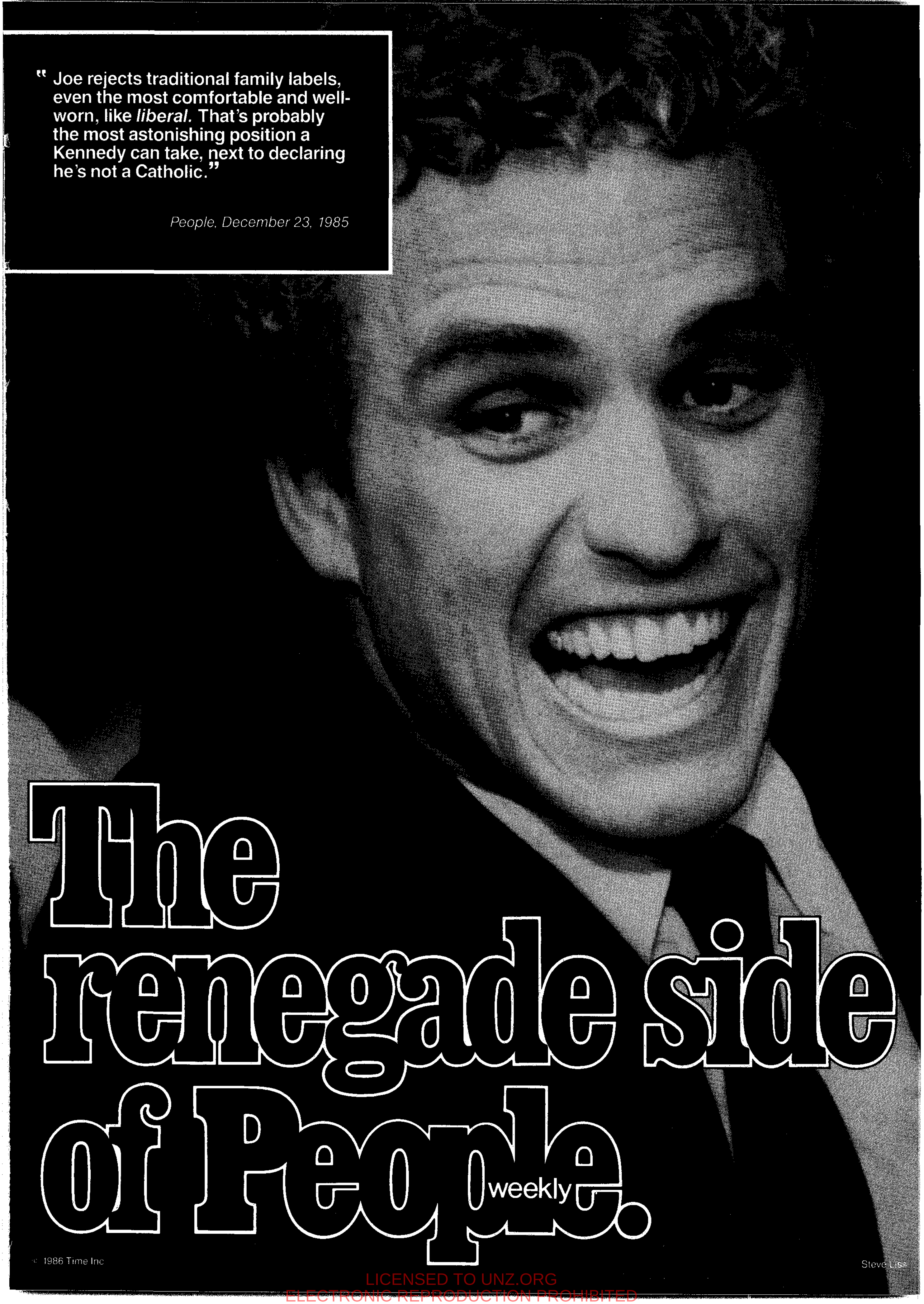
Moving backward and forward, *Jo Jo Dancer* has a complicated, fractured time scheme and also one of those fancy narrative devices that never seem to work. In the burn ward, as Jo Jo lies bandaged in his bed, an "alter ego" steps out of his body. That alter ego—the adult Jo Jo—then maunders through the rest of the movie, coaching and arguing with his younger self at different stages of his life. Pryor is trying to tell us that he always had a second, critical self, a conscience that argued haplessly at every point with the man who screwed up. But the device is literal-minded and undramatic—we know who's going to win those arguments.

How much more expressive Richard Pryor has been in his incomparable concert films! Re-creating his heart attack in *Richard Pryor Live in Concert* (1979), he writhes on the ground, acting out the rampaging, vengeful heart and the suffering man both at once. In *Richard Pryor Live on the Sunset Strip* (1982), he dramatizes his addiction as an epic battle between himself and his cocaine pipe (which always speaks in a calm and rational voice, like a corporation counsel smoothing out a problem); then he does the explosion itself, telling us what his privates said to his chest as his body went up in flames.

Superbly intelligent and empathic, Richard Pryor has always recognized the blinkered subjectivity of every creature capable of feeling: In his monologues, he identifies with both the greedy hunter and the frightened deer, both the black man and the white, both the strutting, defensive male, bluffing his way through a sex quarrel, and the querulous, cheated female. When he's onstage, the conflicting voices just burst out of him; the mixture of paranoia and rage, lechery and fear has an almost novelistic richness. And we can easily see, just by listening, that he's condemned to the kind of exacerbated sensitivity that can turn someone mean and hostile as well as sweet and understanding. No apologies are necessary. What he's done in *Jo Jo*—literalizing the irrepressible energy of his psyche—just slows him down and makes him seem like a simple man.

Some of the backstage scenes (set in Cleveland in the late fifties) are pleasant in an unambitious way. For instance, Billy Eckstine, as a veteran singer-emcee who befriends the young comic, has a creamy, soft-leather ease and durabil-

Photograph by Sidney Baldwin.



> “Joe rejects traditional family labels, even the most comfortable and well-worn, like *liberal.* That’s probably the most astonishing position a Kennedy can take, next to declaring he’s not a Catholic.”
>
> *People, December 23, 1985*

The renegade side of People weekly.

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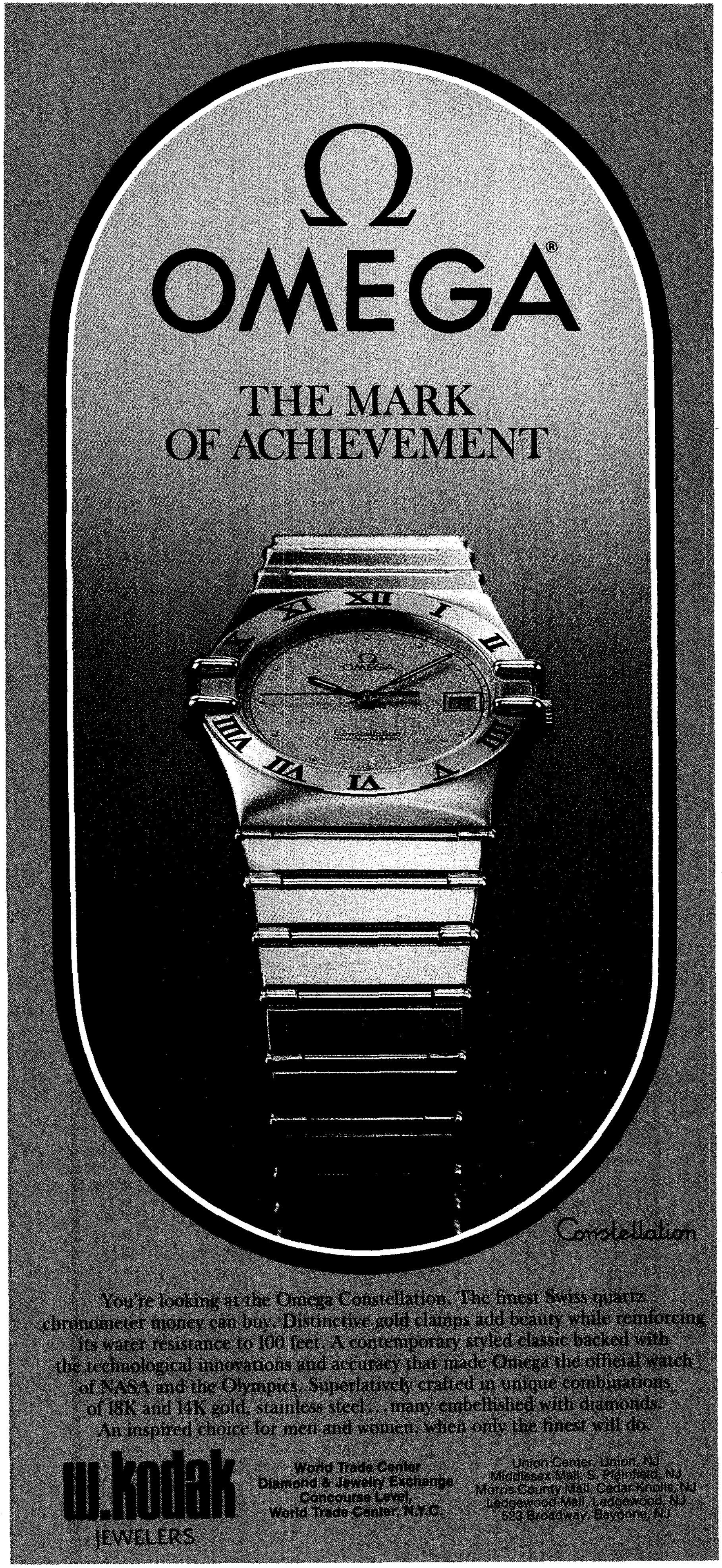
Steve Liss



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ity—the essence of black show-business professionalism. But Pryor, directing his first movie, doesn't yet have the confidence to let the atmosphere thicken around a recessive smoothy like Eckstine. He's too jumpy; he leaps ahead, going for a joke or a bit of sentiment, and he makes everything thin and schematic.

All this would have been forgivable if Pryor had shown us the development of his performing style. Or the struggles he went through to get the best part of himself before the audience. A black man with a hostile street consciousness who attains success by disguising himself on the *Ed Sullivan Show* as a lesser Bill Cosby—what a charged theme that would make! But Pryor reviews the changes and development in his comedy with nothing more than a sad montage of performing excerpts, largely blanketed by music. It's certainly an odd time to have a fit of modesty. We wait for the music to stop, because we just want to see him perform. For only then does the familiar high, quavering voice take on its matchless range of sympathy and fear, pleasure and frustration. Performing before a live audience is Pryor's true art and his true method of making fiction as well.

I DESPAIR OF CONVINCING THE CONVENtional-minded that a violent and profane crime thriller called **8 Million Ways to Die** can actually be a good movie. But such is the case. The director, Hal Ashby, has been on a losing streak recently, but Ashby, after all, is the director of *The Last Detail, Shampoo, Coming Home, Bound for Glory,* and *Being There*—not exactly a vita to be shrouded in black crêpe. Ashby brings a shaggy narrative looseness to this crime-thriller material; he burrows joyously into the weak joints and assorted indiscretions of the story, springing loose some of the most raffish and entertaining scenes in recent American movies.

His hang-loose approach hangs very well indeed on the stern, mystical, *noir*-ish attitudes of the plot, which has been adapted (by David Lee Henry and Oliver Stone) from books by the popular crime writer Lawrence Block. The hero is an alcoholic and seedy man of honor—the dour ex-cop Matthew Scudder (Jeff Bridges, looking like Nick Nolte). Like the private-eye heroes of the forties classics, Scudder enters into ambiguous and sinister situations of unlimited danger. Asked to show up someplace he's never heard of, Scudder wanders into a cliffside mansion in Malibu, wondering whether the place is a gambling club, a whorehouse, or both. A beautiful girl he's never seen before, Sunny, drapes herself around his neck. She turns out to be a very frightened hooker, and she demands his protection. As Sunny, the ex-model Alexandra Paul gives an undeniably entertaining masochistic perform-

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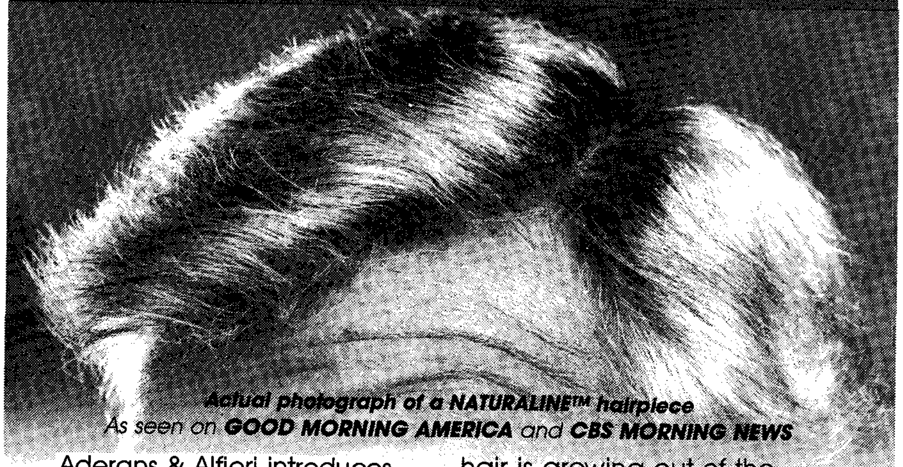

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ance, fluttering her eyelids at Bridges and helplessly pulling her clothes off. Sunny is a more explicitly whorey version of every lost, seductive good-bad girl in forties movies, and Paul's very ineptitude as an actress only emphasizes Sunny's dumb vulnerability.

Anyone familiar with the genre will know what happens next. *8 Million Ways to Die* has the seriousness of the old thrillers, which, no matter how far-fetched, were always obsessed with the honor of the one lonely, incorruptible man. The decrepit Scudder, though he can hardly stand up some days, has to avenge the death of the terrified girl. What's fun about the movie is the proud sleaziness of all the other characters. The actors loosen up and play around with the roles, searching for corners. The black actor Randy Brooks, familiar from television, plays a swank pimp as a combustible, indignant man who feels oppressed by other people's low assumptions about him. Another TV actor, Andy Garcia, wears slick black hair in a tiny ponytail and talks with small, ferretlike twitches. Garcia, as a Colombian drug dealer, lives in obscenity—he brings darting energy to every little dirty moment.

These arrogant lowlifes dress in silk suits and live in houses designed by Gaudí, yet they perpetrate the vilest aggressions—verbal, physical, and spiritual—against one another. Not knowing exactly where you are going can release extraordinarily funny and satisfying tensions, so Ashby, upping the ante, allows the actors to improvise, using their struggle to make a scene as a way of increasing the atmosphere of crazy aggressiveness. The profanities build up, in lunatic repetitions; Jeff Bridges and Rosanna Arquette, as the smart prostie who helps Scudder, develop a Punch-and-Judy rhythm together, and the whole movie explodes in a prolonged violent confrontation that for sustained hilarity and wildness makes the weekly shoot-outs in *Miami Vice* look tame. Ashby pushes scruffy naturalism to the border of farce. Going to see *8 Million Ways to Die* won't improve your life in any way, but you might have a great time at it.

In brief: Echo Park IS AN ENTIRELY pleasant home-movieish picture about young people in Los Angeles living on the fringes of show business. As we can see immediately, none of them is going to get anywhere, but it's a measure of the movie's charm that this fact makes us neither outraged nor sad. . . . In the concert film **Home of the Brave,** Laurie Anderson's face and body make a great camera subject, and some of the imagery and sounds are suavely elegant, but the movie, unlike the Talking Heads' *Stop Making Sense,* is devoid of sustained interest and dramatic power. ■

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Books/Rhoda Koenig

ADAM AND EVE ON A RAFT

“. . .In a world without social texture or detail, Hemingway’s stick-figure characters drift wherever their appetites take them. . .”

The Garden of Eden, *by Ernest Hemingway. Charles Scribner’s Sons; 247 pages; $18.95.*

THE PUBLISHER OF ERNEST HEMINGWAY’S new-old novel (Ernest Hemingway, dead, writes more than Harold Brodkey, alive) has proscribed quotation from it for the next few weeks. I therefore cast about for someone else to quote, and fell happily on Wyndham Lewis, who nailed—indeed, crucified—the Hemingway hero in a 1934 essay entitled “The ‘Dumb Ox.’ ” Lewis charts the distance between Hemingway’s precise, powerful craftsmanship and his heroes’ lack of will, describing his characters as not merely puppets but “drugged or intoxicated marionettes,” leaves blown about by a violent wind. He shows how Hemingway, having earned his style at the chubby knees of Gertrude Stein, was imprisoned by the limits of that style: “This infantile, dull-witted, dreamy stutter compels whoever uses it to conform to the infantile, dull-witted type. He passes over into the category of *those to whom things are done,* from that of those who execute—if the latter is indeed where he originally belonged.” And then he delivers the *coup de grâce:*

> The sort of First-person-singular that Hemingway invariably invokes is a dull-witted, bovine, monosyllabic simpleton. This lethargic and stuttering dummy he conducts, or pushes from behind, through all the scenes that interest him. This burlesque First-person-singular behaves in them like a moronesque version of his brilliant author. He *Steins* up and down the world, with the big lustreless ruminatory orbs of a Picasso doll-woman. . . . [He is a] constipated, baffled, “frustrated”—yes, deeply and Freudianly “frustrated”—wooden-headed, leaden-witted, heavy-footed, loutish and oafish marionette—peering dully out into the surrounding universe like a great big bloated five-year-old—pointing at this and pointing at that—uttering simply “CAT!”—“HAT!”—“FOOD!”

Now, this passage is itself bloated, and a bit too wicked to be entirely true, but it does shake loose all the nonsense about Hemingway’s noble, virile, lonely-but-brave heroes. When one wipes away the image—of Gary Cooper, or of the author, grinning next to a rifle or a large dead fish—that tends to overpower his creations, the personality his characters reveal is a sullen and passive one. Though we see them on the battlefield, the Riviera, or in the African hills rather than on the assembly line, they are just as much at the mercy of decisions made higher up: by fate, or the Fascists, or a crazy, destructive woman. But Hemingway’s stubby, stoic diction usually invests his helpless heroes with grace (the famous “grace under pressure”), and so dignifies their limpness that one forgets to question their assumption that a beautiful swan dive is the most masculine response to circumstances.

In *The Garden of Eden,* however, the situation is so ludicrous that all of Hemingway’s art cannot keep us from seeing it as profoundly dishonest, or from seeing his hero as irritatingly weak and immature (immaturity being one form of dishonesty). It is clear, also, that Hemingway is limited not only by his style but by his reluctance to give his characters any psychological depth (why else choose a style that flattens them out?). As a result, the book becomes an uninteresting mystery: Why do the characters behave the way they do? Why do they put up with each other? And, finally, why should we care?

YOUNG ERNEST: *Author of* The Garden of Eden.

The scene is southwestern France, Spain, and the Riviera in the 1920s, during the extended honeymoon of David and Catherine Bourne, a writer and an heiress. Right from the beginning, we know she is one of Hemingway’s devil-women (if we’re in any doubt, he calls her “Devil”). Over breakfast in an outdoor café, she tells David (oh, what the hell, let’s quote), “I’m the destructive type, and I’m going to destroy you.” We might wonder why she feels this way (they’re three weeks married) or why David doesn’t resist her, but if we do we’re the only reflective types around. As the novel proceeds, Catherine grows ever crazier and nastier, and David glummer and more defeated. Jealous of his writing, she picks a quarrel whenever news and reviews of his recently published book arrive. At one point, girlishly affectionate and eager to make up, she delivers the ultimate patronizing-killer line about his new work: “I’m so proud of it already and we won’t have any copies for sale and none for reviewers and then there’ll never be clippings and you’ll never be self-conscious and we’ll always have it just for us.”

Catherine also has a habit of turning into a boy when the moon is full, or the clock strikes midnight, or something. Every so often she announces, “Now I’m a boy too and I can do anything and anything and anything” or “Should I make love this time as a girl?” or “I’m going to the Prado in the morning and see all the pictures as a boy.” She even tells a luncheon guest that she’s a boy sometimes; he courteously asks, “What are you right now?” All this makes David mope and sulk and brood about how their marriage is doomed. The sexual aspect of this

Photograph: Bettmann Archive.

"...Hemingway's sexual naughtiness is dated, as are his two female types—the comfy sleeping bag and the evil bitch..."

game of hide-and-seek is pretty vague, but it seems to consist of Catherine's inserting her finger in a naughty place. Or naughty for the 1940s and '50s, when Hemingway was writing this book. Now it seems laughable that love shall die and the best and brightest hopes of earth depart because of some silly talk and some jiggery-pokery under the covers.

After several chapters of lovemaking and swimming and visits to the coiffeur (Catherine gets her hair cut shorter and shorter, to look more boyish), the *folie à deux* becomes a *ménage à trois*. Marita, a dark French girl, meets them in a café and ditches her girlfriend for the Bournes. "Your wife is wonderful and I'm in love with her," she tells David as soon as they're alone, and "I'm in love with you also. Is that all right?" There follow several more chapters of swimming and lovemaking and eating in cafés—David with Catherine, David with Marita, Catherine with Marita, but never, though the two women beg him (oh, how they beg him!), David with Catherine *and* Marita. David keeps on refusing such French tricks, though one couldn't find a more accommodating girl than Marita. "Nothing that I do is important," she says.

The Garden of Eden has been called a very "modern" book by the Scribner's editor who carved it out of the 1,500 manuscript pages Hemingway left behind ["Papa's New Baby," by Eric Pooley, April 28]. He was talking about the characters' short hair and sexual game-playing, but the novel is modern—or postmodern—in another sense. The stick-figure characters, the absence of social texture and detail, the way the people drift helplessly wherever their appetites (or other people's appetites) take them—all this vagueness is typical of Hemingway imitators such as Ann Beattie or Raymond Carver and the writers who imitate *them*. What's dated about it is Hemingway's division of women into the bitch destroyer and the comfy sleeping bag. Marita is never more than a dark, smiley, sweet-smelling cloud; Catherine is always out for blood. The real forbidden subject in *The Garden of Eden* is David Bourne's—read Ernest Hemingway's—need for an evil woman whom he can blame for the failure of their relationship, whom he can use to locate his spiritual puniness outside himself. Or perhaps, to be pessimistic, this story is a contemporary one after all—a story right for a time of backlash against all those uppity feminist women. The evil Catherine—the one who talks back—is routed at the end, and the field is left to David and the doormat Marita.

There is, broken up throughout the novel, a short story David is writing, about going on an elephant hunt with his father. The dying elephant looks at him with the eye of someone who has been betrayed. Like almost any Hemingway short story, this piece of writing soars far above his empty, overblown novels. Perhaps, instead of going for the million-dollar kill, it would have been kinder to Hemingway if his family and Scribner's had not added one more hapless novel to the pile, and let these old elephant bones rest in peace.

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"...Jonathan Miller ingeniously butchers *Long Day's Journey;* in *Sweet Charity,* Bob Fosse debases a good Italian film..."

WHOEVER BUTCHERS **Long Day's Journey Into Night** isn't merely slaughtering hogs or cows; he is slaughtering the greatest play written by an American. This squarely places Jonathan Miller, the British director of the present revival, into the category of master butcher extraordinary. I have seen bad productions of this towering masterpiece, but none that so ingeniously and incontrovertibly totaled it. If the butchers' guild of Nuremberg competed for a prize, Miller could be their Walther von Stolzing.

His perversity (and his entire career as a director is founded on it) is threefold here. First, the pacing. Miller has manifestly aimed for the equivalent of the four-minute mile: A running time of under three hours (including one intermission) is, in fact, considerably better than four minutes for a miler, and worse than anything for O'Neill. The actors were clearly goaded to deliver most of their lines (occasionally also trimmed and fiddled with) as if trying to outdo one another at tongue twisters or practicing to narrate the tango in the Sitwell-Walton *Façade,* the speed of delivery enough to daunt a Chuck Yeager; it is murder for the moods, meanings, and implications of O'Neill's masterwork. What should brood, bubbles; what should sing out, rattles on; what should groan or cry out in pain, motorcycles and machine-guns along.

Next, the overlapping. Miller, who also directs opera, frequently has two, three, or four characters talking, shouting, or muttering simultaneously—God knows how they can respond to statements they could not possibly have heard—so that much of the time we're listening to something like the sextet from *Lucia di Lammermoor* without the music. As an experience, this ranks somewhere between the fingernail on the blackboard and Chinese water torture. Further, it guarantees that goodly chunks of the play go directly down the drain, and even the parts that you miraculously manage to unscramble or catch on the supersonic wing cannot begin to sink in and reverberate in the soul. If the record-breaking time is meant to make it easier for an audience to sit through this long, difficult work, the result is the exact opposite: Whereas O'Neill can rivet us for hours at a normal speed and without aural smog, miler Miller mangles our ability to concentrate and loses our attention.

POWERLESS TYRONES: *Jack Lemmon and Bethel Leslie.*

Third, some of the casting. As Jamie, Kevin Spacey does the best one can if forced to play a falling-down drunk delivering complex speeches at breakneck speed with impeccable diction; it is a sorry miracle, but a miracle nonetheless. Even better is Peter Gallagher, who, as Edmund, actually manages to convey the illusion of a deliberate, spacious delivery while coerced to keep up with the pack. However, as Mary Tyrone, Bethel Leslie is the second-greatest piece of miscasting in recent theatrical history. Though she can fire off lines even faster than the rest without losing clarity of diction, and her readings have moments of cogency and aplomb, she is basically an overage soubrette: a light-voiced, lightweight actress, not without charm, but hardly the ravaged wraith, the noble ruin she is meant to be—indeed, she even looks too young and insouciant. As Cathleen, a formerly surefire part, Jodie Lynne McClintock proves that no role is foolproof.

Now for the greatest piece of miscasting: Jack Lemmon as James Tyrone. Lemmon is an amiable and accomplished movie comedian, with shtick amusingly coming out of his ears. Here he plays Tyrone as if he were doing burlesque or, at best, a Billy Wilder movie with every lovable old trick and comic mannerism unleashed on O'Neill's tragedy. Not that the part, or play, is without humor, but you cannot do James Tyrone looking like the Kentucky Fried Chicken Colonel, and doing a cross between Alan King and Professor Irwin Corey, with cacklings and croonings and rubbery expressions reminiscent even of—of all people!—huggable old Jack Lemmon. Even his walk is absurd: a shuffling, shambling octogenarian's rather than that of a 65-year-old young for his age. O'Neill's Tyrone, the archetypal matinee idol, wasted his life touring in *The Count of Monte Cristo;* Lemmon's Tyrone must have been touring in *Abie's Irish Rose.* And I wish he wouldn't commit the ghastly (and anachronistic) mistake of saying "Keep your dirty tongue off of [*sic*] Ireland."

Miller has committed lesser errors as well, such as keeping the cast busy with clever but often extraneous business that further distracts from the text. And he has made (or let) Tony Straiges design a house that looks like a provincial funeral parlor, only less cheerful, surrounded—and even invaded—by palpable blackness. As Richard Nelson (no doubt at Miller's behest) has unlighted it, morning looks like midnight, and midnight like Tartarus. Willa Kim's desperately white costumes seemed to be designed solely to catch every last bit of available light. Uncalled for by the stage directions, a grand piano has been put on the stage. Though the brothers occasionally chase each other around it, it serves no real purpose until near the end, when

Photograph by Martha Swope.

the drugged, time-tripping Mary wistfully picks out a few nostalgic notes on it with one hand. That is as much as Miller's tinkering gets out of the sublime and awe-inspiring music of O'Neill's drama.

THE MUSICAL **Sweet Charity** STRUCK ME as a great yawn back in 1966, and to bring it back after a scant twenty years seems to me rushing things a bit. Based on *Nights of Cabiria,* one of Fellini's loveliest films (which does get better with repeated viewings), it was turned into a conventional musical with book by Neil Simon, score by Cy Coleman and Dorothy Fields, and choreography and staging by Bob Fosse, who also conceived the whole thing as a vehicle for his then wife, Gwen Verdon. Although there were a couple of good production numbers in the first act, and Miss Verdon did some charming work, there was little to recommend this transmogrification of Fellini, wherein, as I wrote then, "prostitutes become dance-hall hostesses, predators become bumblers, sex becomes a running-and-smirking gag, and a bootless pilgrimage to the shrine of a miraculous Virgin becomes the apparition of a comic fairy godmother in Central Park." And in *Big Deal,* Fosse has done the same sort of thing to another delightful Italian movie; it makes you wonder what the Italian cinema could possibly have done to him to merit such a double whammy.

The Neil Simon one-liners do not blend well with the Italian source material, and they are not even up to Simon's best, but then it must be easier to make a silk purse out of a sow's ear than a New York taxi dancer (assuming there still are any) out of a Roman whore. Coleman's tunes here are remarkably unmelodious: "Big Spender," the hit number, is not my idea of a numero uno; "If My Friends Could See Me Now," though more tuneful, is also more hackneyed; and the principal ballad, "Too Many Tomorrows," sounds like far too many yesterdays. The Fields lyrics are pleasant, but the Ralph Burns orchestrations brashly accentuate the melodic sterility.

Robert Randolph, whose original scenery I have by now forgotten, has designed for instant oblivion this time: mostly intertitles spelled out in lights, sliding panels with dancers revealed in silhouette, and lighting that goes from one predictable primary color to the next on the cyclorama behind them. It is inexpensive, no doubt, but Randolph, who also lit the show, is less good at this than Jules Fisher of *Big Deal.* The excellent Patricia Zipprodt, a great contriver of satirical costumes, here allows sartorial sardonicism to lapse into sarcasm. Phyllis Della's hair design is simply gross.

Some of the choreography still works smashingly, although little of it is integrated into the story line. But, as I remarked about *Big Deal,* Fosse's choreographic signature is too insistent and limited, and it may be that choreographers who work their way up from the ranks of show business are less various and perdurable than those with a balletic or modern-dance background. Of course, this is a revival; but so was the recent *Brigadoon,* in which Agnes de Mille's much older dances held up much better.

Debbie Allen, the present Charity (*née* Cabiria), is also a problem. A dazzling performer in every department, she nevertheless lacks the *sine qua non* for this role—vulnerability, of which Gwen Verdon had a sufficiency, and of which Giulietta Masina was made from top to toe. Miss Allen is a good enough actress to *act* vulnerability when she can remember to do so, but you do not fully believe that she is in any real danger of being overwhelmed by things, that she might, literally or figuratively, go under. Conversely, though Michael Rupert is a highly accomplished and engaging Oscar, he does not have the necessary ambiguousness, the potential threat that John McMartin brought to the part in 1966. Mark Jacoby, though better than James Luisi in the original version, has neither the dissipat-

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ed suavity nor the over-the-hill pathos of an aging Continental matinee idol; but Bebe Neuwirth and Allison Williams are great fun as Charity's sidekicks. "And so she lived hopefully ever after," reads the final supertitle, in which "hopefully" is, for a change, correctly used. Small as this contribution is, *Sweet Charity* may do more for Broadway's grammar than for its glamour.

The Petition, CONCOCTED BY BRIAN Clark, goes Aristotle's unity of time one better: It is barely able to squeeze out—by way of a late curtain and overlong intermission—the two hours this inaction is meant to last. Until you have seen this one—and I hope you never do—you have not encountered manipulative, exploitive, and formulaic playwriting in its purest form. Even more than in *Whose Life Is It Anyway?,* Clark here pulls every gimmick known to man, without, however, being able to mask the fundamental hollowness. What resounds on the stage of the Golden is a vessel made of tin, 100 minutes in circumference, and completely empty.

First, you get yourself a couple in their eighties and set them to marital infighting. This is always good for cheap laughs because the average age of the audience for this sort of thing is 70, and they beam at the idea of having another decade of jolly sparring to look forward to. Next, you throw in an arbitrary bone of contention, in this case the discovery that General Sir Edmund Milne and his devoted Lady Elizabeth are on opposite sides of the political fence, something they would have normally unearthed four or five decades earlier. According to the strict rules of by-the-numbers playwriting, sex is next. In this case, geriatric sex, which allows the oldsters in the audience to hope that they still have a decade of jolly intercourse to look forward to. Hereupon the schedule calls for a major revelation involving one of the characters on which to pin Act One, to be followed by a major revelation involving the other, on which to hang Act Two.

The last trick, or trump, is the shadow of death, which livened up so much of *Whose Life.* Someone has only three more months to live, which is carefully calculated to be heartbreaking yet allow the Milnes to pack in one more brief lifetime of unalloyed devotion now that all the skeletons are out of the closet and all the stops out of the organ. The formula calls for interlarding the tears with as many inferior jokes as possible. (The jokes cannot be superior, otherwise their author would not be a formula playwright.) Their quality here can be judged by the fact that one of the loudest laughs comes on the old wheeze about closing your eyes and thinking of England—not even correctly told. Which tells you something about the audience too. Jes-

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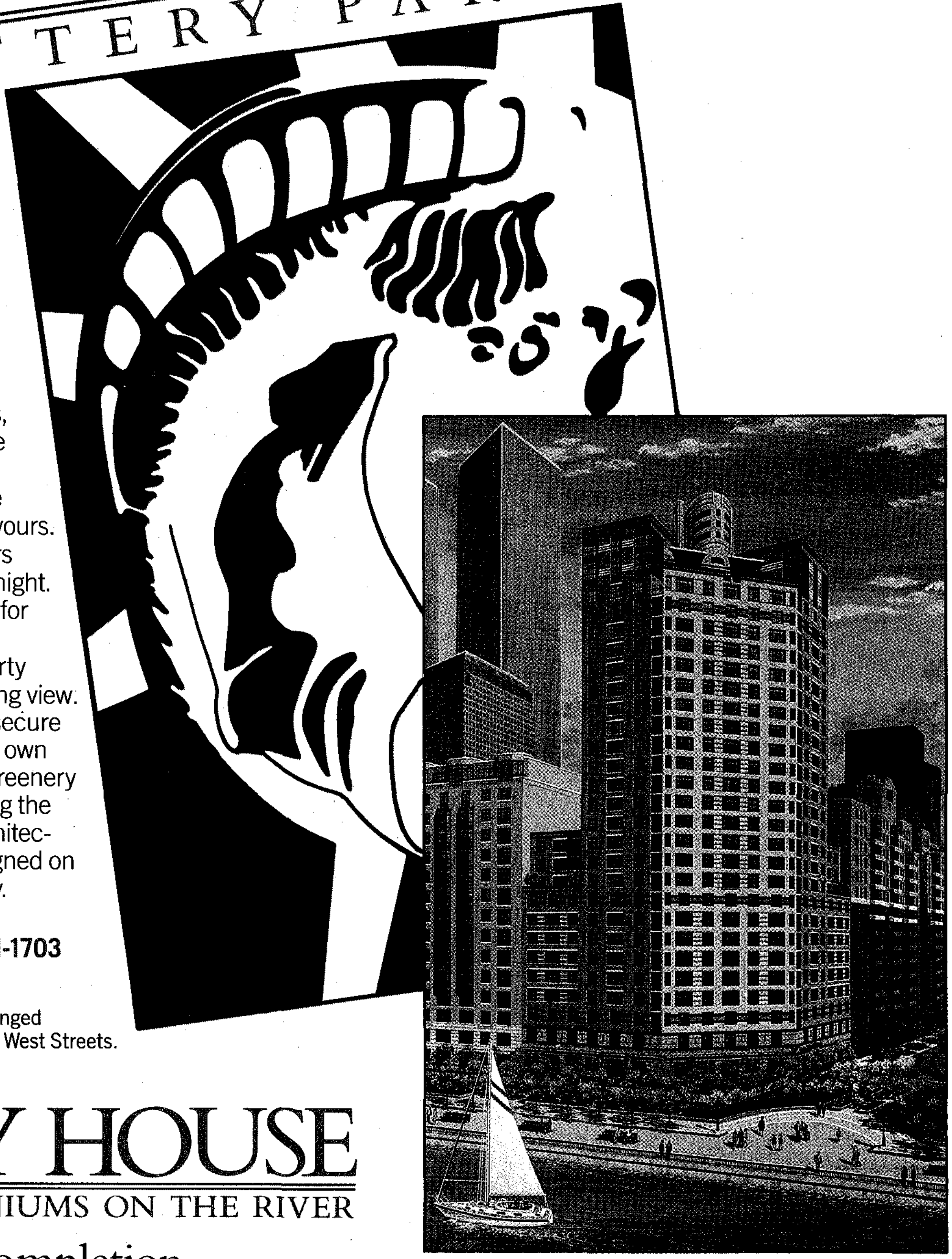

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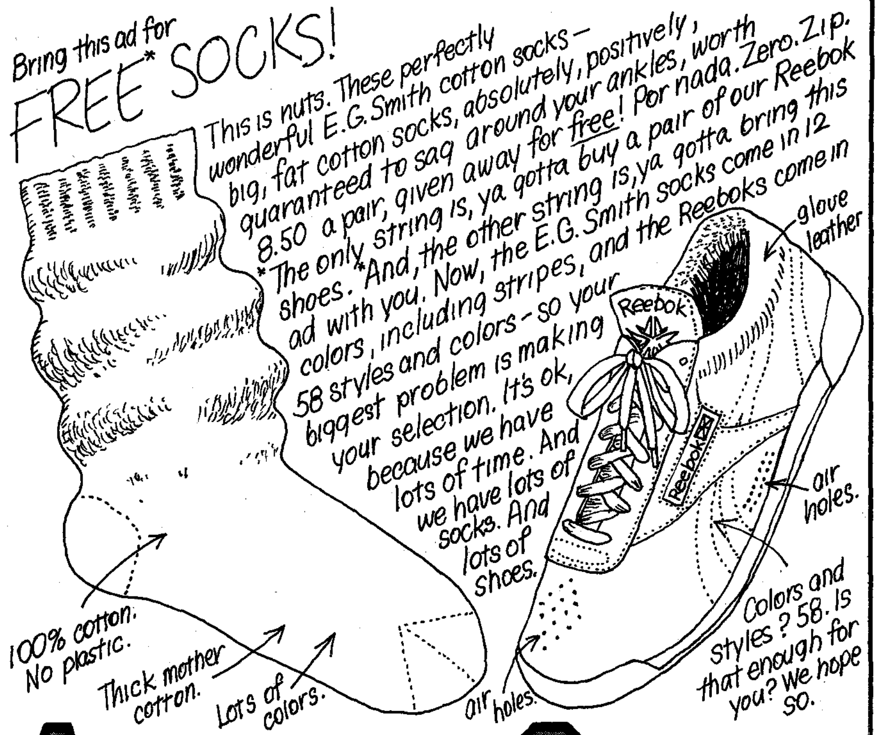
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sica Tandy brings her customary talent and grace to Elizabeth, even though her voice, these days, twangs rather too metallically. Hume Cronyn is thoroughly competent, but lacks charm as well as a British accent, which makes me wonder what being married all these years to an Englishwoman and that fine speech consultant Timothy Monich did for him. To my ears, only a few "cahn't"s, and "demise"—pronounced to rhyme with "cheese." It's not enough, all the way down the line—even if the apt staging is by Peter Hall himself and the cannily uncanny set by John Bury.

DITTO FOR **The Boys in Autumn,** another scarcely 100-minute duologue, this one by Bernard Sabath. Tom Sawyer, in advanced middle age, seeks out Huck Finn, who now lives as a recluse on top of the hill where the two gamboled in their youth. Act One is taken up with whether the misanthropic Huck will reveal himself to Tom, who, with remarkable obtuseness, does not recognize him, and whether, after that, he will send his needful old friend packing. This act is eked out with profuse references to and several re-enactments of key scenes from the relevant works of Mark Twain, and could perhaps be used as part of an adult-education course in American fiction. God knows it couldn't be used for much else.

In Act One we also get hints of certain sexual irregularities in Tom's adult life, which are then copiously exploited in Act Two, to be followed, like the night the day, by certain revelations about Huck's unorthodox widowing. And what do we get by way of resolution? The old boys resolve to realize a youthful scheme to go off to Brazil, which is usually where the nuts *come* from.

The playwright tells us that (*a*) he has always wondered about what became of his favorite characters after the book or movie they were in ended, and (*b*) "it's never as simple as just 'lighting out for the Territory.' " Now, have you not always run from party bores who regale you with speculations about what happened to their favorite fictional characters afterward? And, further, is there any difference between lighting out for the Territory and lighting out for Brazil?

George C. Scott doesn't change much from part to part, but there is something deeply satisfying about his idiosyncratic economy that says so much, and so pungently, with so little effort. Tom was always less interesting than Huck, and John Cullum conveys this, whether deliberately or not, admirably. Michael Miller's evocative set could show even Missourians a thing or two, and Richard Nelson has lit it atmospherically. Theodore Mann gave his able actors their heads, which, from the director, was all that was needed. What wasn't needed at all, however, was the play. ■

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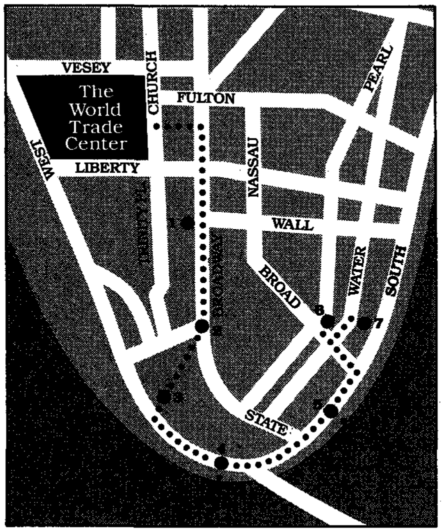
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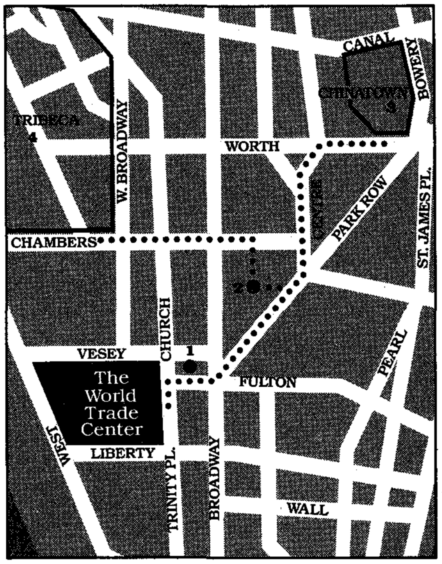
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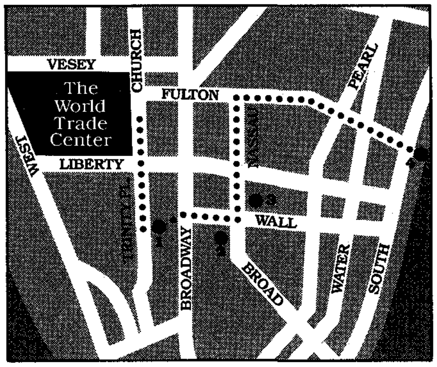
While you're surveying civilization from 110 floors in the sky, the world's highest observation platform, turn your gaze east to history: the South Street Seaport, final destination of this walk-tour. Leaving the World Trade Center, stop off at Trinity Church graveyard (1), where Alexander Hamilton and other history makers are buried. Walk east on Wall to Broad and see the high stakes action at the New York Stock Exchange (2). Then stop off at Federal Hall (3), site of our first Capitol, where George Washington was sworn in as our nation's first President and the Bill of Rights was adopted, on Wall at Nassau. Walk north to Fulton and east to the Seaport (4). Here the feeling of the bustling atmosphere of the City, circa 1800, has been recreated. Stop at the museum, take in the food stalls, restaurants and shops, and view the tall ships. And while you're out on the wharf, take in one more special New York sight—the eternal Brooklyn Bridge.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NEW YORK BEGINS AT THE WORLD TRADE CENTER

THE PORT AUTHORITY OF NY & NJ

SALES & BARGAINS

BY LEONORE FLEISCHER

AIR CONDITIONERS AND MORE

RCI IS HAVING ITS SPRING APPLIANCE sale, featuring fully warranted scratch-and-dent and first-quality items. For example, Gibson scratch-and-dent air conditioners: 5,000-Btu 6.1-amp models, here $199; 8,000-Btu 7.5-amp models, here $299; 9,500-Btu 115-V slider/casement models, here $389; 19,700-Btu 208-V models, here $479. Other scratch-and-dent models include Amana 8,700-Btu 208-V air conditioners, here $299. Factory-fresh air conditioners: Emerson 4,800-Btu 6.3-amp models, here $199; GE Carry Cool 4,000-Btu 4.6-amp models, here $209. Also, 2-cu.-ft. white or walnut Excellence refrigerators, here $79 and $84, respectively; 5-cu.-ft. scratch-and-dent white Excellence refrigerators, here $199; 16-cu.-ft. white Hotpoint frost-free refrigerators, here $449; all microwave ovens, 10 percent off usual discount price; Sharp 13-, 19-, and 25-in. color TV's, here $169, $199, and $299, respectively; Sanyo 9-, 12-, and 16-in. fans, here $15.99, $18.99, and $28.99, respectively; Eureka 3120 2-hp Mighty Mite vacuum cleaners, here $79; Black & Decker Dustbusters, here $27 (less $5 manufacturer's rebate); Panasonic EV230 massagers, here $19; Oster 323 juice extractors, here $47. Air-conditioner steam cleaning, here $85 (call 663-7799). Delivery additional. A.E., M.C., V., checks accepted; exchanges possible. *RCI/Radio Clinic, Inc., 2599 Broadway, at 98th St. (864-6000); 2290 Broadway, near 82nd St. (877-5151); Mon.–Fri. 9 a.m.–7 p.m., Sat. till 6 p.m., and Sun. (82nd St. only) noon–5 p.m.; through 5/17.*

WOMEN'S WEAR

SPRING AND SUMMER CLOTHES FOR WOMEN (sizes 2–16) by Harvé Benard, Allen Bernard, Capri, London Fog, Regina Porter, Seasonaire, and others are here at large reductions. For example: suits, retail $260–$375, here $80–$125; selected raincoats, retail $180, here $60; London Fog raincoats (to size 20), retail $150–$250, here $80–$100; lined cotton jackets, retail $80–$140, here $35; wool or cotton-and-ramie skirts, retail $60–$80, here $20–$40; wool or cotton-and-ramie pants, retail $80–$120, here $30–$50; sweaters and tops, retail $60–$80, here $20–$40. New fall clothing up to 50 percent off list. A.E., M.C., V. accepted; no

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

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checks; all sales final. *Paris Fashion, Inc., 512 Seventh Ave., sixth floor (382-1895); Mon.-Fri. 9 a.m.-5 p.m. and Sat. till 3 p.m.; through 6/2.*

SILKINESS

HERE'S A SALE ON WOMEN'S SEPARATES (sizes 4-14), many in silk. Silk tops, skirts, and pants, retail $60-$130, here $19-$60; linen tops and shorts, retail $60-$100, here $19-$45; striped linen tops, pants, shorts, and skirts, retail $60-$140, here $20-$60; cotton T-shirt-fabric tops, pants, and skirts, retail $28-$60, here $14-$29; cotton-and-ramie floral-jacquard separates, retail $60-$140, here $25-$65; cotton-print blouses, retail $50-$100, here $24-$39; selected Silk Elegance blouses, retail $50-$60, here $15. Also, one- and few-of-a-kind samples. M.C., V. accepted; no checks; all sales final. *Silk Elegance, Inc., 293 Seventh Ave., near 26th St., eighth floor (206-7707); Mon.-Fri. 10 a.m.-6 p.m. and Sat. till 4 p.m.; through 5/10.*

SPRINGTIME AT THE BBG

THE SPRING SALE AT THE BROOKLYN BOtanic Garden features plants for indoors and outdoors. Examples: African violets in bloom (4-in. pots), here $3; scented, Martha Washington, and sugar-baby geraniums (4-in. pots), here $2.75 and up; 4- to 5-ft. house trees, including areca palms, *Schefflera arboricola,* and *Ficus benjamina* (10-in. pots), here $16.50-$22.50; basil, marjoram, mint, rosemary, and thyme (3-in. pots), here 75 cents to $1.25; field-grown French tarragon (4-in. pots), here $2.75; unusual orchids and bromeliads, here $2 and up; impatiens, fuchsia, asparagus and Boston ferns, spider plants, and more, in hanging baskets, here $4.50 and up; trained bonsai, here $12-$600 (pre-bonsai material available); perennials, including wildflowers, shrubs, and vines, here 75 cents to $1.25 (for 4-in. pots) and $1.50-$2.25 (for 6-in. pots); houseplants (4-in. pots), here $2; miniature cyclamen, streptocarpus, and New Guinea impatiens plants (2½-in. pots), here 75 cents and $1. Clay pots, all sizes, 25 cents each. Checks accepted; no credit cards; all sales final. *Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn (718-622-4433). Call for directions. Sale Wed. 10 a.m.-7 p.m. and Thurs. till 3 p.m.; 5/7 and 8 only. Rain or shine.*

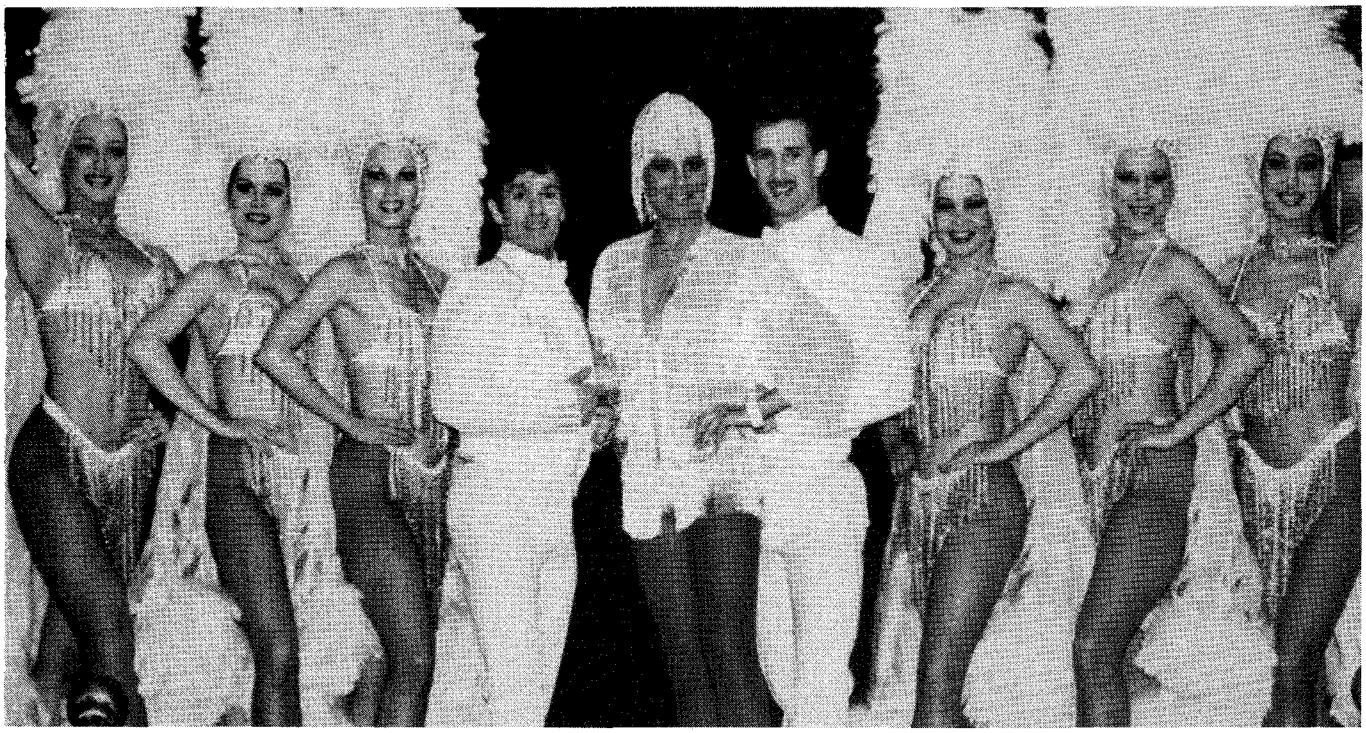
PAMPER YOURSELF

THIS PRETTY, WELL-APPOINTED SALON IS offering spring beauty specials, which include: manicure, pedicure, facial, full-leg wax, haircut, and body massage, was $197, now $155; manicure, pedicure, facial (with Aloe Vera mask), was $107, now $80; full-leg wax and body massage, was $80, now $65; vegetable facial (to slough off winter's dry skin cells) and haircut with scalp treatment, was $130, now $95. By appointment only. Checks accepted; no credit cards. *Gali Gal Beauty Salon, 144 East 57th St., second floor (980-6559 or 980-6560); Tues.-Sat. 10 a.m.-6 p.m. and Thurs. till 8 p.m.; through 6/5.*

GIFTS

HERE ARE UNUSUAL AND INEXPENSIVE gifts from this wholesaler's catalogues. For example, blue suede desk accessories: blotters, retail $34, here $17; pencil cups and memo holders, retail $16 and $16.50, respectively, here $8 each; envelope holders, retail $18.50, here $9; 5-by-7-in. picture frames, retail $20, here $10. Vinyl cosmetic clutches with magnifying mirror, retail $8, here $4; Lucite desk organizers, retail $12, here $6; automatic nail dryers, retail $12, here $9; one-cup electric coffee-makers, retail $30, here $15; compartmentalized pill cases, retail $13, here $9; tiny dual-voltage irons, retail $18.50, here $12; automatic jewelry cleaners, retail $25, here $13; radio-book

ADVERTISEMENT



For the most fabulous night of your life, in the tradition of New York nightlife, visit the Cafe Versailles—New York's most exciting nightclub. The new floorshow "Vive Les Femmes", is an hour long spectacular in movement and song by the most beautiful dancers in New York, with many famous international acts. It is the ultimate in Parisian style cabaret. The glitter . . . the sensuous costumes . . . the choreography, as conceived and directed by Leonard Miller and George Reich are rarely seen on a New York stage. After dinner and the floorshow, the excitement continues upstairs at Club Ibis with the world's most beautiful belly dancers. All in all, the Cafe Versailles guarantees you a night you'll always remember. It's truly "Paris in New York!". Cafe Versailles, 151 East 50th St. (Lex. & 3rd) NYC (212) 753-3471/3884. Open 7 nights. Dancing. No cover with dinner.

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lights, retail $19.95, here $12; hand drills, retail $16, here $8; flexible screwdrivers, retail $15, here $10; travel raincoats, retail $8.50, here $5; men's travel kits, retail $25, here $13; dresser valets, retail $22.50, here $12. Also, lingerie, games, and more. Cash only; all sales final. *Schildkraut Giftware Corporation, 48 West 37th St., sixth floor (594-9606); Mon.–Fri. 10 a.m.–4 p.m.; through 5/9.*

CHEESE BY MAIL

D'AMICO FOODS, KNOWN FOR ITS COFFEE, has opened a new cheese-by-mail division, and is reducing its prices 20 percent (prices listed are for freshly cut pieces of approximately 1 lb. each, securely wrapped, and shipped UPS in the continental U.S.A.). Gorgonzola, was $7.99, now $6.39; Auricchio provolone, was $7.99, now $6.39; handmade parmigiano Reggiano, was $8.99, now $7.19; Locatelli sheep's-milk Pecorino romano, was $5.99, now $4.79; imported Gouda or smoked Gouda or Norwegian Jarlsberg, was $3.99, now $3.19; Italian Fontina, was $5.99, now $4.79; Sicilian cacciocavallo, was $6.99, now $5.59; French port-salut, was $4.49, now $3.59; Sicilian pepato (peppery cheese), was $6.99, now $5.59; soppressata Italian-style salami, was $3.99 (for approximately ½ lb.), now $3.19; twin-stick pepperoni, was $4.99 (for approximately 1 lb.), now $3.99. Minimum order, 2 lbs. (can be assorted); specify grated or whole for cacciocavallo, parmigiano, Pecorino, or pepato; add $2 for postage and handling and 20 cents for each additional lb. Free brochures available. Checks or money orders accepted; no CODs or credit cards. *D'Amico Foods, 309 Court St., Brooklyn, N.Y. 11231 (718-875-5403, ask for Frank); Mon.–Sat. 10 a.m.–7 p.m.; through 5/31.*

BLINDS, PAINT, WALLPAPER

NEW YORK PAINT FAIR IS HAVING AN ANniversary sale on all of its paints and decorating accessories. For example: ½- and 1-in. horizontal and 2- and 3½-in. vertical Levolor blinds, 55 percent off list; other brands of vertical blinds, 55 percent off list; ½- and 1-in. horizontal Bali blinds, 60 percent off list. Levolor ready-made shades, any size in stock to 72-in. long, here $29.95. Also discounted: Varosol and Delmar pleated shades; made-to-order Roman and balloon shades, roll-up shades, wood blinds, and ready-made shades. Measuring and installation available. All house paints or paint products, now at least 20 percent off: Benjamin Moore Enhance latex flat paint in ready-mixed colors, here $8.88 a gal.; Style Cote latex flat paint in 2- and 5-gal. cans, here $5.95 a gal.; Pratt & Lambert Prohide latex flat paint (white only), here $8.88 a gal.; all case lots of vinyl floor tiles, now 15 percent off list; in-stock vinyl floor

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KEEL HAULER. Always preceded by Pimm's, i.e., Pimm's Keel Hauler. A refreshing beverage served both on board and off. This Keel Hauler is its own reward.

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THE FAVORED END. A snug harbor, a sunset, and Pimm's.

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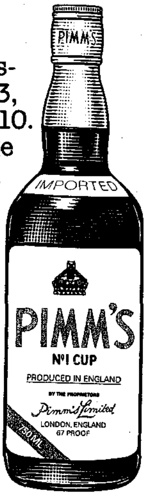

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tiles, here 89 cents to $1.98 a tile; ceramic tile at wholesale prices; in-stock grass-cloth wall covering, list $24.95, here $8.88 per single roll (sold in double lots only); all wall coverings, including Laura Ashley, Country Gear, General Tire, Sellers Josephson, Marimekko, Manuscreens, and Schumacher, 25 to 33 percent off; carpeting, here $8.88 and up (installation additional). All non-sale items, now 15 percent off. Free delivery within Manhattan. M.C., V., checks accepted; all sales final. *New York Paint Fair, 1587 Second Ave., near 82nd St. (734-6900); Mon.–Fri. 6:30 a.m.–6:30 p.m. and Sat. 8 a.m.–5 p.m.; through 7/31.*

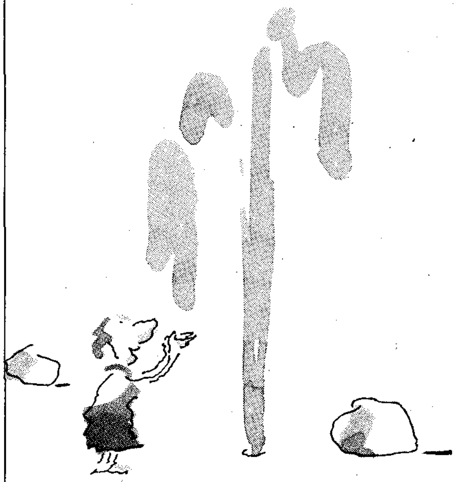
SETTING TABLES

KOSTA BODA IS HOLDING ITS ANNUAL warehouse sale on overstock, discontinued styles, and factory seconds. Just a few examples: Chateau stemware, retail $19.50 a stem, here $6.50; Line stemware, retail $27.50 a stem, here $6.50; crystal figurines, retail $39.50, here $12.95; full-lead-crystal vases, retail $140, here $75; full-lead-crystal bowls, retail $90, here $30; crystal platters, retail $42.50, here $12.95; Space twenty-piece (service for four) dinnerware sets, retail $195, here $45. A.E., M.C., V., checks accepted; all sales final. *Kosta Boda USA, Ltd., 4 Sperry Rd., Fairfield, N.J. (201-575-5595). Call for directions. Sale Thurs. 10 a.m.–8 p.m., Fri. till 6 p.m., and Sat. till 4 p.m.; 5/8–10 only.*

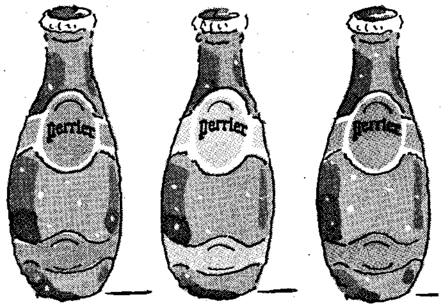
FURNITURE

THIS DISCOUNT-FURNITURE SHOWROOM is selling in-stock and special-order merchandise as well as floor samples at well below its usual prices. In-stock: leather six-seat sectional seating units with full-size sofa bed, were $3,600, now $1,595; seven-piece gray Herculon modular seating units, were $2,150, now $1,275; 42-by-72-in. polyurethane-finished travertine-marble dining tables, were $1,800, now $680. Special-order: three-piece Italian lacquer wall units, were $1,950, now $990; French hand-carved chairs in your choice of finish and fabric, were $1,075, now $544; Sealy Posturpedic sofa beds in your choice of fabric, were $1,175, now $699; fully upholstered dining-room chairs in your choice of fabric, were $275, now $145. Samples: mahogany-and-rosewood corner wall unit with Murphy bed, was $18,000, now $7,500; Thomasville ten-piece eighteenth-century-style mahogany dining-room set, was $8,900, now $3,895; Bernhardt Oriental-style eight-piece bedroom set, was $3,950, now $2,375. Delivery additional. M.C., V. accepted; checks accepted as deposits only; all sales final. *Foremost Furniture Showrooms, Inc., 8 West 30th St., tenth floor (889-6347); Mon.–Sat. 9 a.m.–4 p.m. and Thurs. till 7 p.m.; through 5/10.* ■

THE SPRING.



THE OFFSPRING.



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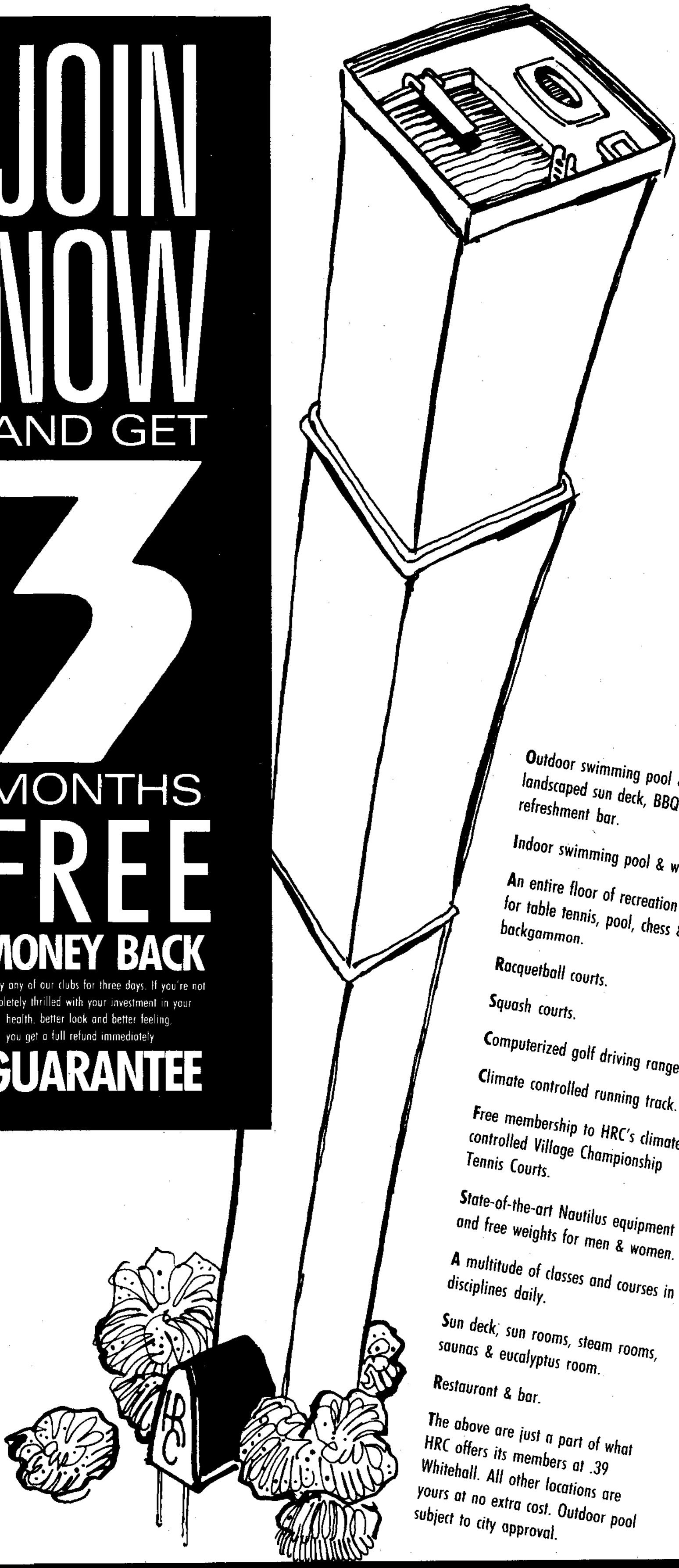

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39 WHITEHALL STREET OPENING SPRING '86

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—Thru May 13: *Routine Pleasures.* #2—Thru May 15: Kurosawa: The Works. May 2–8: *High and Low* (newly subtitled; new print). May 9–15: *Horse.*

2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. May 7: *Medium Cool; if. . . .* May 8: *M; The Threepenny Opera.* May 9–10: *Made in U.S.A.; Breathless* (1959). May 11: *The Damned; The Stranger* (1967). May 12: *Going Places; Get Out Your Handkerchiefs.* May 13: *What Ever Happened to Baby Jane?; The Nanny.*

3. **ESSEX—Grand St. nr. Essex. St.** 982-4455. Thru May 8: *Cut and Run.* Opening May 9: *In the Shadow of Kilimanjaro.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—*Smooth Talk.* #2—Thru May 8: *28 Up; Broken Rainbow.* Beg. May 9: *The 19th International Tournée of Animation.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—*Doña Herlinda and Her Son.* #2—*Parting Glances.*

6. **8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave.** 674-6515. Thru May 8: *Brazil.*

8. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. May 7: *In This Our Life; It's Love I'm After.* May 8: *The Long, Hot Summer; Hud.* May 9–10: *Murder Ahoy; Murder at the Gallop.* May 11: *Little Women* (1933); *Pride and Prejudice.* May 12: *The Earrings of Madame de . . . ; Le Plaisir.* May 13: *The Criminal Code; Crime and Punishment* (1935).

9. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. May 7–8: *The Exterminating Angel; That Obscure Object of Desire.* May 9–10: *Rope; The Trouble With Harry.* May 11: *Klute; Irma la Douce.* May 12–13: *La Strada; Juliet of the Spirits.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Out of Africa.*

11. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*Dark of the Night.* #2—*The Trip to Bountiful.* #3—Thru May 8: *F/X.* Beg. May 9: *Desert Hearts.* #4—Thru May 8: *The Official Story.* Opening May 9: *Funny Dirty Little War.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave.** 989-0060. #1—Thru May 8: *Critters; Sleeping Beauty.* Opening May 9: *Short Circuit.* #2—*8 Million Ways to Die.* #3—*The Gods Must Be Crazy.*

21. **GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. *The Money Pit.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru May 8: *Violets Are Blue.* Opening May 9: *Short Circuit.*

23. **MURRAY HILL—34th St. W. of Third Ave.** 685-7652. *Hannah and Her Sisters.*

24. **34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. *On Valentine's Day.*

25. **LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—*Wise Guys.* #2—*Legend.* #3—*Blue City.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru May 8: *Cut and Run.* Opening May 9: *Short Circuit.* #2—*Jo Jo Dancer, Your Life Is Calling.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Legend.*

32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*Blue City.* #2—Thru May 8: *Critters.* Opening May 9: *Fire With Fire.*

33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*The Color Purple.* #2—*Hannah and Her Sisters.* #3—*The Money Pit.* #4—*Water; Heathcliff: The Movie.* #5—*Out of Africa.* #6—*F/X.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *Down and Out in Beverly Hills.*

35. **MOVIELAND—B'way nr. 47th St.** 757-8320. *Police Academy 3: Back in Training.*

36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *Pretty in Pink.* **EMBASSY 3**—*Gung Ho.* **EMBASSY 4**—*Wise Guys.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*Getting Even.* #2—*Murphy's Law.*

38. **EMBASSY 49TH STREET—49th St. E. of Seventh Ave.** 757-7003. *Sleeping Beauty.*

39. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—Thru May 8: *8 Million Ways to Die.* Opening May 9: *In the Shadow of Kilimanjaro.* #2—Thru May 8: *Agent on Ice.* Opening May 9: *Dangerously Close.*

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40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *Femmes de Personne.*

42. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *Absolute Beginners.*

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. Thru May 8: *F/X.* Beg. May 9: *Agent on Ice.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *Desert Bloom.*

46. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *Down and Out in Beverly Hills.*

47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Home of the Brave.*

48. NEW CARNEGIE—57th St. E. of B'way. 582-4582. Thru May 8: *Violets Are Blue.* May 9–15: Greek Film Festival. May 9: *Mania; Iphigenia.* May 10–11: *Stone Years; Never on Sunday.* May 12: *Varietes; Sweet Bunch.* May 13: *Sweet Bunch; Mania.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Murphy's Law.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. *Bliss.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *The Color Purple.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*8 Million Ways to Die.*

54. BARONET—Third Ave. at 59th St. 355-1663. *Letter to Brezhnev.* **CORONET**—*Violets Are Blue.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. Thru May 8: *Lucas.* Opening May 9: *Short Circuit.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. *Echo Park.* **CINEMA II**—753-0774. *Desert Hearts.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—Thru May 8: *Agent on Ice.* Opening May 9: *Dangerously Close.* #2—832-2720. Thru May 8: *Band of the Hand.* Opening May 9: *Short Circuit.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Hannah and Her Sisters.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Blue City.* #2—*Legend.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *3 Men and a Cradle.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Ginger & Fred.*

65. UA EAST—First Ave. at 85th St. 249-5100. Thru May 8: *Agent on Ice.* Opening May 9: *In the Shadow of Kilimanjaro.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *Cut and Run.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*8 Million Ways to Die.* #2—*Wise Guys.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—Thru May 8: *Murphy's Law.* Opening May 9: *Short Circuit.* #2—*Jo Jo Dancer, Your Life Is Calling.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Desert Bloom.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*The Trip to Bountiful.* #2—*Smooth Talk.* #3—*The Official Story.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Ran.* #2—*Desert Hearts.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru May 24: Hollywood Dance Directors. May 6–7: *Yolanda and the Thief; Ziegfeld Follies.* May 8–10: *Gold Diggers of 1937; The Gang's All Here.* May 11–12: *Second Fiddle; Easter Parade.* May 13–14: *Invitation to the Dance; The Pirate* (1948).

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—*Down and Out in Beverly Hills.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Hannah and Her Sisters.* #2—*Jo Jo Dancer, Your Life Is Calling.* #3—*Wise Guys.* #4—*Blue City.* #5—*8 Million Ways to Die.* #6—*Legend.*

86. THALIA—95th St. W. of B'way. 222-3370. May 7: *Gaslight; Anastasia.* May 8: *Tabu; Moana.* May 9: *One*

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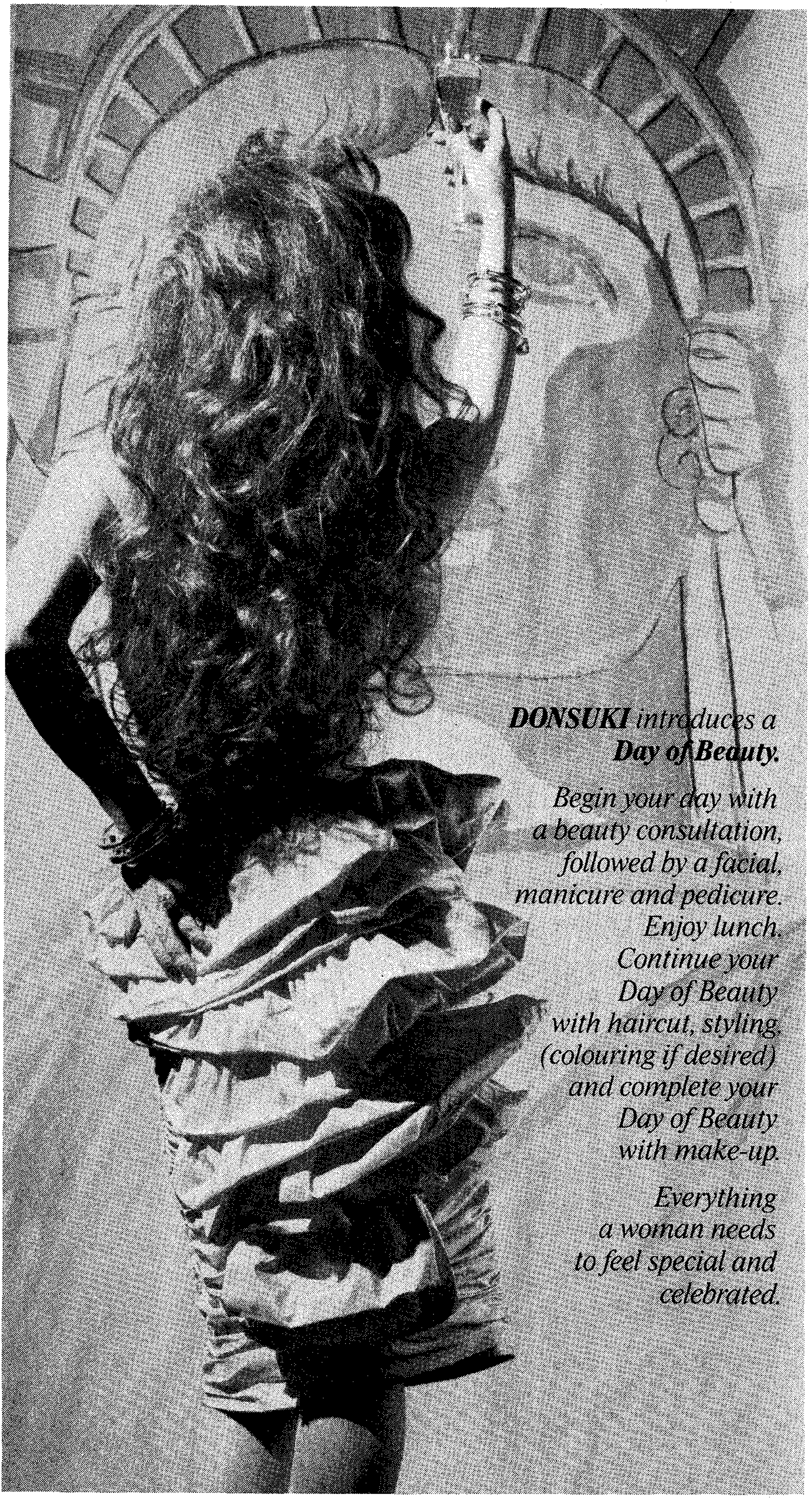

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Flew Over the Cuckoo's Nest; Hair. May 10: *The Man Who Fell to Earth; THX 1138.* May 11: *Journeys From Berlin 1971; A Film About a Woman Who . . . .* May 12 *The Asphalt Jungle; Cool Breeze.* May 13: *Golden Boy Ladies They Talk About; Her Uncle Sam.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Or *Valentine's Day.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128 #1—Thru May 8: *The Money Pit.* Opening May 9 *Short Circuit.* #2—Thru May 8: *Getting Even.* Opening May 9: *In the Shadow of Kilimanjaro.* #3—Thru May 8: *Cut and Run.* Opening May 9: *Dangerousl Close.* #4—Thru May 8: *Critters.* Beg. May 9: *Turtl Diary; Dance With a Stranger.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927 7200. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Murphy's Law; Getting Even.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St and Central Park West. 873-4225; Naturemax 496-0900. Adm. $7; members $6: May 7 at 7: *Forest o Bliss* by Robert Gardner; Gardner present. Free witl museum adm.: South African Film and Lecture Series May 8 at 7: *The White Laager* and *Generations of Resistance;* Dumisani Kumalo, guest speaker; May 10 at 2 *Adapt or Die* and *Portrait of Nelson Mandela;* David Lewis, guest speaker; at 4: *South Africa Belongs to Us* an *Nelson and Winnie Mandela.* **Naturemax Theater** adm. $3; senior citizens and children $1.50: *Th Dream Is Alive:* Hourly on the half hour, daily 10:3 a.m.–3:30, Wed., Fri.–Sun. at 4:30. Double features adm. $4.50; senior citizens and children $3: Fri.–Sat at 6 & 7:30: *The Dream Is Alive* and *Living Planet.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zuko Theater, 34-31 35th St., Astoria. 718-784-4742 Adm. $4; video only, $2. Foreign Video: May 9–10 6:30–7:30: *Why We Men Love So Much Technolog* (Belgium, 1985) by Chris Dercon and Stefaan Decostere. John Stahl: Master of Melodrama: May 9 at 7:30 *Magnificent Obsession* (1935) and *The Immortal Sergean* (1943); May 10 at 7:30: *Only Yesterday* (1933) an *Leave Her to Heaven* (1945).

ASIA SOCIETY—Park Ave. at 70th St. 517-2742. Adm $5; students and senior citizens $4. Fantasy/Animation: May 9 at 8: *Uproar in Heaven* (China, 1964) b Wan Laiming.

BROOKLYN COLLEGE—Whitman Hall, Brookly Center for the Performing Arts, Flatbush. 718 434-1900. May 12 at 5:30: *Shoah,* Part I (France 1985) by Claude Lanzmann; May 7 & 13 at 6: Part I Adm. $10; $15 for both parts.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St 787-2755. Donation $2.50; senior citizens $1; fre popcorn. Films with Barbara Stanwyck: May 7 at 7:3 *Lady of Burlesque* (1943) by William A. Wellman.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C 982-0627. Adm. $2; members $1. May 13 at 8: *Erendira* (Mexico, 1983) by Ruy Guerra, and *Women M Age* (1984) by Debrah Pearson.

FRENCH INSTITUTE—Phillips Hall, Christ Churcl 60th St. and Park Ave. 355-6100. Ciné-Club: adn $2.50; students and senior citizens $2; members fre May 7 at 1, 3:15, 6 & 8:45: *Mississippi Blues* (1984) b Bertrand Tavernier and Robert Parrish.

HUNTER COLLEGE—68th St. and Lexington Ave. 772 4085. May 8–11: Reel Women: A Festival of Beginnings. Opening night, May 8 at 6, at the **Hunter Auditorium,** adm. $6; film and reception $30: *Th Stronger* and *The Willmar 8* by Lee Grant; Reception a 8 with Judith Crist, honoring Grant and other filmmakers. Remaining films at the **West Building,** adn $4. May 9 at 6: *Girlfriends* by Claudia Weill; Wei present; at 9: *Harlan County, U.S.A.* by Barbara Kopple; Kopple present. May 10 at 2: *America and Lew Hine* by Nina Rosenblum; Rosenblum present; at 4 *Breaking the Silence;* writer-producer Eva Fogelma present; 6:30: *Hester Street* by Joan Micklin Silve Micklin Silver present; at 9: *Smithereens* by Susan Seidelman; Seidelman present. May 11 at 12 noon: *A Raisin in the Sun,* with Ruby Dee; Dee present; 2:30: *Wi ness to War* by Deborah Shaffer, *Women Sanitatio Workers* and *A Profile of Carl Icahn,* both by June Massell, and *Remarkable Women in History* and *An Intervie With Lillian Gish,* both by Arlene Acker; filmmake present; at 5: *A New Leaf* by Elaine May; May presen

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1 46-01 21st St., Long Island City. 718-784-2084

Free with museum adm. Redefining Gender: May 10–11 at 1: *Aqui Se Lo Halla* (1983) by Lee Sokol, and *A Man, When He Is a Man* (1984) by Valeria Sarmiento. Thru June 15: Wed.–Sun. 12–6: *Ausable Chasm,* a video installation by Davidson Gigliotti.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Tue. 12 noon–8, Wed.–Fri. 12 noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature. May 9–June 22: *Ithuseng* (South Africa, 1984) by Lindy Wilson, and *Social Documentary in South Africa* (South Africa, 1986, slides) by Omar Badsha.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5. Films by Masahiro Shinoda. May 9 at 7:30: *The Scandalous Adventures of Buraikan* (Japan, 1970).

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. National Jewish Archive of Broadcasting: Justice and Jerusalem Revisited: The Eichmann Trial 25 Years Later. Thru May 11: Videotaped trial sessions, Sun. 11 a.m.–6, Mon., Wed. & Thu. 12 noon–5, Tue. 12 noon–8.

THE KITCHEN—512 W. 19th St. 255-5793. Free: Video Viewing Room: Thru May 31, Tue.–Sat. 1–6: 1–3: Super 8 to Tape: *Invasion of the Aluminum People* by David Boone, *From Romance to Ritual* by Peggy Ahwesh, and *Living in the World* by Joe Gibbons (parts 1–3 & 4–5 alternate daily); 3–4:30: Recent Narrative Work: *Sky Captain* by Mary Neema Barnette, and *It Depends* by Paulette Phillips; 4:30–6: Tapes by request (by appointment). Adm. $5; members free: May 12 at 7 & 9:30: Video by Steina Vasulka; Vasulka present.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $4; members $3. Personal Cinema Program: Twentieth-anniversary retrospective. May 9 at 8: The Body Politic: *Primaries* (1968–71) and *Turning Point in Lunatic China* (1968–71) by Jon Jost, *Obscenity* (1981) by David Lee, *Reagan: Due Process* (1981) by Robert Attanasio, and *The Children of Sandino* (1980–82) by Fred Barney Taylor and Kimberly Safford. May 10 at 8: *Doomed Love* (1983) by Andrew Horn; Horn present. May 11 at 8: French Program: *Retour d'un Repere* (1979) by Rose Lowder, *Eliclipse* (1982) by Yann Beauvais, and *Gradiva* (1977) by Raymonde Carasco.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon–8, Wed.–Sat. 12 noon–5. Thru June 14: Bob Hope: A Half Century of Radio and Television. May 13–June 26: The Arts of Britain's Channel 4: Extending the Medium.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Thru June 3: Projects: Judith Barry: *Echo,* a slide–Super 8–video installation. **Titus Theater 1:** May 8 at 2:30: The Films of Andrei Tarkovsky: *Stalker* (U.S.S.R., 1979); at 6: A History of Camera Movement: *Morocco* (1930) by Joseph von Sternberg. May 9–Aug. 10: Comedy, Italian Style. May 9 at 2:30: *Amore Mio Aiutami* (Italy, 1969) by and with Alberto Sordi; at 6: *Polvere di Stelle* (Italy, 1973) by and with Sordi. May 10 at 2: *La Tosca* (Italy, 1973) by Luigi Magni; at 5: *La Ragazza con la Pistola* (Italy, 1968) by Mario Monicelli. May 11 at 2: *Bello Onesto Emigrato Australia Sposerebbe Compaesana Illibata* (Italy, 1971) by Luigi Zampa; at 5: *La Grande Guerra* (Italy, 1959) by Mario Monicelli. May 12 at 2:30: *Dramma Della Gelosia* (Italy, 1970) by Ettore Scola, with Marcello Mastroianni, Monica Vitti, and Giancarlo Giannini; at 6: Directors Guild of America Fiftieth-Anniversary Tribute: *Splendor in the Grass* (1961) by Elia Kazan, with Warren Beatty and Natalie Wood; Kazan present. May 13 at 2:30: *Lo Sceicco Bianco* (Italy, 1952) by Federico Fellini; at 6: (See May 9 at 2:30). **Titus Theater 2:** May 8 at 3: What's Happening?: *Shamans of the Blind Country* (1980) by Michael Oppitz. May 10 at 2:30: Comedy, Italian Style: *Deserto Rosso* (Italy, 1964) by Michelangelo Antonioni; 5:30: The Films of Andrei Tarkovsky: *Andrej Rublijow* (U.S.S.R., 1966). May 11 at 2: (See May 10 at 5:30); 5:30: (See Theater 1, May 8 at 2:30). May 12 at 6:30: Video Viewpoints: Nancy Stalnaker Norwood, "Integrating Elements." May 13 at 3 & 6:30: In Memoriam: Willard Van Dyke: *To Hear Your Banjo Play* (1946) by Van Dyke and Irving Lerner, with Pete Seeger and Woody Guthrie, *Valley Town* (1940) by Van Dyke, and *The City* (1939) by Van Dyke and Ralph Steiner.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. May 6–7 at 8: *Kiss of the Spider Woman* (Brazil-U.S.A., 1985) by Hector Babenco, with William Hurt and Raul Julia. May 8 at 8:30, May 9–10 at 8:15 & 10:30, May 11 at 7:30 & 9:45, May 12 at 8:30: *Salvador* (1985) by Oliver Stone; shown as a double feature

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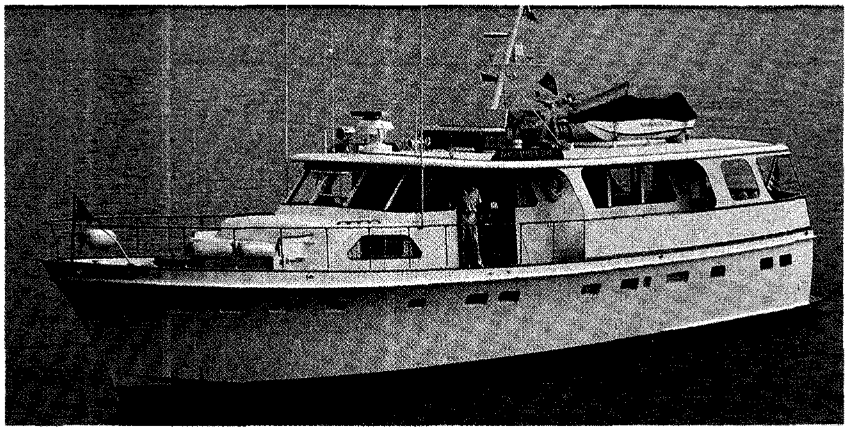

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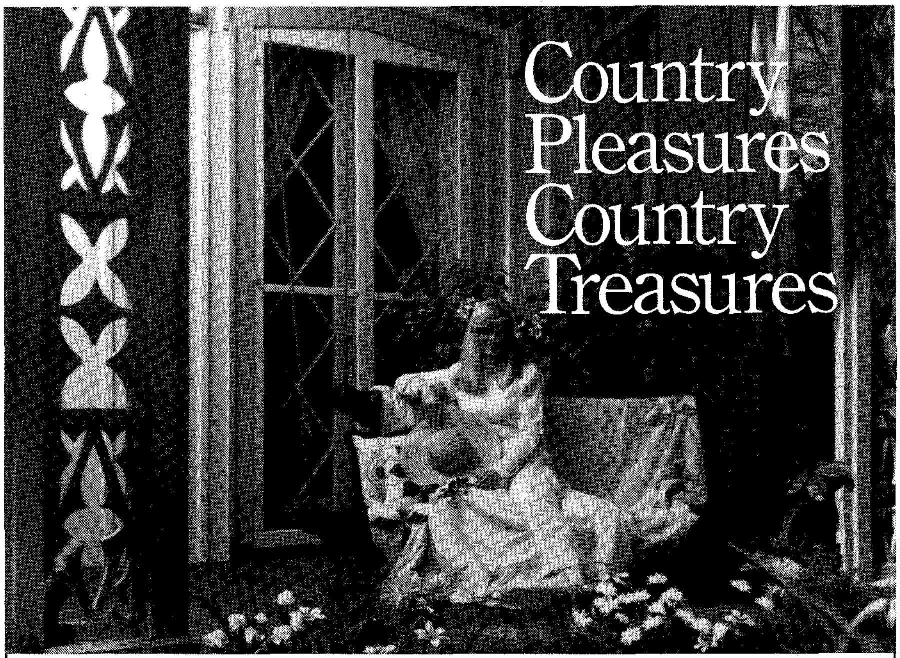

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with *Witness to War* (1984) by Deborah Shaffer on May 8 at 8, May 9–10 at 7:45, May 11 at 6:30, and May 12 at 8. May 13–14 at 8: *The Go Masters* (China-Japan, 1982) by Junya Sato and Duan Ji-Shun.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. May 10 at 1:30: *Bustin' Loose* (1981) by Oz Scott, with Richard Pryor.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. May 8 at 12 noon: Gay Lives, Gay Issues: *Silent Partners* (1984) by Lucy Winer, and *Choosing Children* (1984) by Debra Chasnoff and Kim Klausner; at 6: Meet the Makers: Visions From a Steel Town: Pittsburgh filmmaker Sheila Chamovitz. May 13 at 12 noon: *Dodeskaden* (Japan, 1970) by Akira Kurosawa; 2:30: Generations: *New Relations* (1979) by Ben Achtenberg, *One Generation Is Not Enough* (1979) by Tony De Nonno, and *Daughter Rite* (1978) by Michele Citron.

NEW YORK SOCIETY FOR ETHICAL CULTURE—2 W. 64th St. 873-2872. Contribution $3. May 9–10 from 3–10 p.m.: Middle East Festival: films and video.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3; members $2. Cinema Scope: Women Directors: May 9–10 at 8: *Olympiad*, Parts I & II (1936) by Leni Riefenstahl.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru May 8: Tue.–Sun. at 6:30, 8:10 & 9:40, Fri.–Sun. at 5: *Funny Dirty Little War* (Argentina, 1983) by Hector Olivera. Beg. May 9: Tue.–Sun. at 5:45 & 7:30, Fri.–Sun. at 4: *Dreamchild* (Great Britain, 1984) by Gavin Millar; Tue.–Sun. at 9:30 (separate adm.): *Kiss of the Spider Woman* (Brazil-U.S.A., 1985) by Hector Babenco, with William Hurt and Raul Julia. Public Service (free): Fri.–Sun. at 2, thru May 11: *Point of Order* (1964) by Emile de Antonio.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. The Last Giant: Films on Michelangelo. May 10 at 2: "The Hero as Artist," from Kenneth Clark's *Civilisation* (1970).

SNUG HARBOR CULTURAL CENTER—914 Richmond Terr., S.I. 718-448-2500. Adm. $2.50. The Cartoon That Moved: Animation: May 10 at 8: Bugs and Daffy. American Silents: May 11 at 8: *Robin Hood* (1922) by Allan Dwan, with Douglas Fairbanks; live piano accompaniment.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $1; members free. D. W. Griffith, American Film Master, 1908–20. May 11 at 1:30: Griffith's Civil War: *The Guerrilla* (1908), *In Old Kentucky* (1909), *The House With Closed Shutters* (1910), *The Fugitive* (1910), and *Swords and Hearts* (1911); guest speaker.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru May 18: Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. 12 noon–6: *Kirribilli Wharf* (1976), an eight-channel sound installation by Bill Fontana.

WOMEN/ARTIST/FILMMAKERS—El Bohio Community and Cultural Center, 605 E. 9th St., nr. Ave. B. 533-6835. Adm. $5; series tickets available. Artists as Filmmakers Series 1986: May 7–11 at 8: Video by various artists.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—Thru May 8: *Cut and Run.* Beg. May 9: *Dangerously Close.* #2—*Agent on Ice.* #3—*Critters.* #4—Thru May 8: *Getting Even.* Beg. May 9 (tent.): *In the Shadow of Kilimanjaro.*

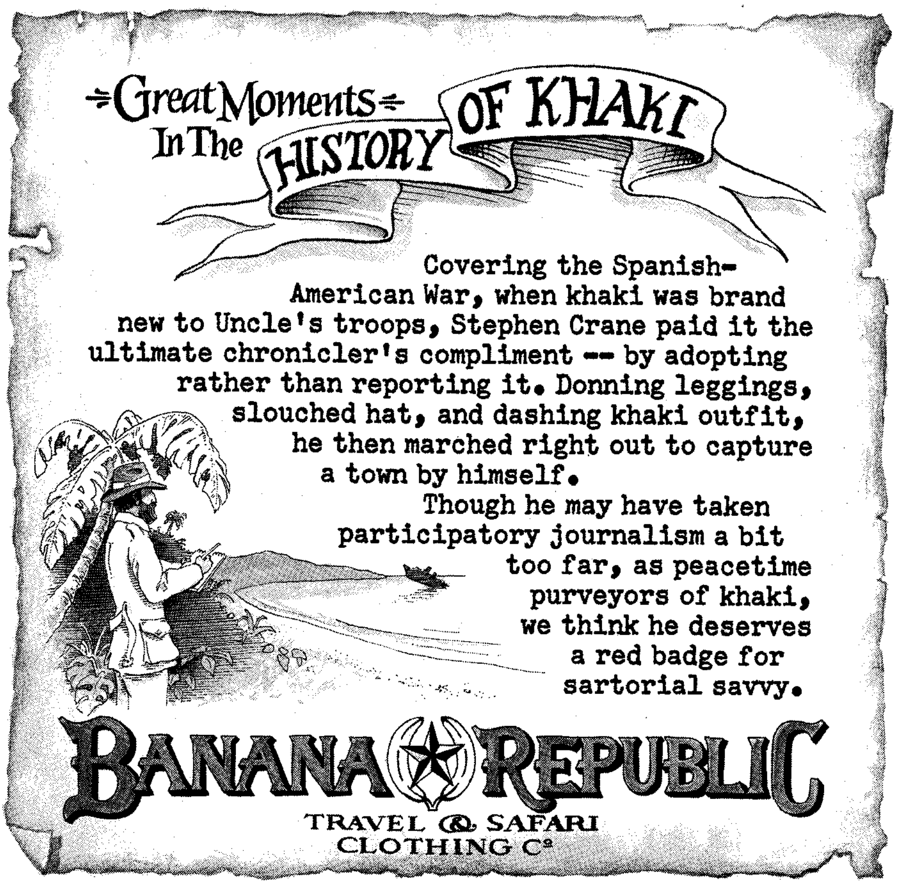
102. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Blue City.* #2—*Hannah and Her Sisters.*

103. DALE—W. 231st St. at B'way. 884-5300. #1—*The Money Pit.* #2—Thru May 8: *Police Academy 3.* Beg. May 9: *Short Circuit.*

105. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru May 8: *Agent on Ice.* Beg. May 9: *Short Circuit.* #2—*Jo Jo Dancer, Your Life Is Calling.* #3—Thru May 8: *Cut and Run.* Beg. May 9: *In the Shadow of Kilimanjaro.* #4—Thru May 8: *Getting Even.* Beg. May 9: *Dangerously Close.*

107. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*8 Million Ways to Die.* #2—*Blue City.*

109. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Police Academy 3.* #3—*Cut and Run.* #4—*Agent on Ice.*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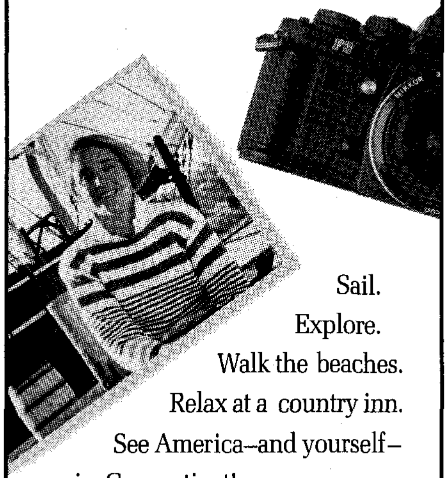

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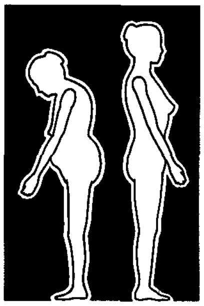

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110. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. *Violets Are Blue.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Getting Even.* #2—*Critters.* #3—*Jo Jo Dancer, Your Life Is Calling.* #4—*Blue City.* #5—Thru May 8: *Murphy's Law.* Beg. May 9: *Dangerously Close.* #6—*The Money Pit.* #7—*Police Academy 3.* #8—*Legend.* #9—*Violets Are Blue.* #10—*The Color Purple.* #11—*Wise Guys.* #12—*Cut and Run.* #13—*Agent on Ice.*

BROOKLYN

AREA CODE 718

200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Getting Even.* #2—*Jo Jo Dancer, Your Life Is Calling.* #3—Thru May 8: *Agent on Ice.* Beg. May 9: *Fire With Fire.* #4—*8 Million Ways to Die.* #5—Thru May 8: *The Money Pit; Pretty in Pink.* Beg. May 9: *Short Circuit.* #6—Thru May 8: *Murphy's Law.* Beg. May 9: *Dangerously Close.* #7—*Violets Are Blue.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Blue City.* #2—*Wise Guys.* #3—*Cut and Run.* #4—Thru May 8: *Legend.* Beg. May 9: *In the Shadow of Kilimanjaro.* #5—*Critters.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru May 8: *Getting Even.* Beg. May 9 (tent.): *Absolute Beginners.* #2—*Hannah and Her Sisters.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Wise Guys.* #2—*Blue City.* #3—*8 Million Ways to Die.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—Thru May 8: *Police Academy 3.* Beg. May 9: *Short Circuit.* #3—*Agent on Ice.* #4—*The Money Pit.*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—*Cut and Run.* #2—*Violets Are Blue.* #3—Thru May 8: *Rocky IV.* Beg. May 9: *In the Shadow of Kilimanjaro.* #4—Thru May 8: *Murphy's Law.* Beg. May 9: *Police Academy 3.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Wise Guys.* #2—*Blue City.* #3—*Jo Jo Dancer, Your Life Is Calling.* #4—*Cut and Run.* #5—Thru May 8: *Violets Are Blue.* Beg. May 9: *Fire With Fire.* #6—Thru May 8: *8 Million Ways to Die.* Beg. May 9: *Short Circuit.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—Thru May 8: *Gung Ho.* Beg. May 9: *Short Circuit.* #2—Thru May 8: *8 Million Ways to Die.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*The Money Pit.* #2—*Cut and Run.* #3—*Wise Guys.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*Violets Are Blue.* #2—*Hannah and Her Sisters.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Blue City.* #2—*8 Million Ways to Die.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*The Color Purple.* #2—Thru May 8: *Getting Even.* Beg. May 9: *Short Circuit.* #3—*Wise Guys.* #4—*Jo Jo Dancer, Your Life Is Calling.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru May 8: *Cut and Run.* Beg. May 9: *Dangerously Close.* #2—Thru May 8: *Critters; Sleeping Beauty.* Beg. May 9: *In the Shadow of Kilimanjaro.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—*Hannah and Her Sisters.* #2—Thru May 8: *Down and Out in Beverly Hills.* Beg. May 9 (tent.): *The Color Purple.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru May 8: *Cut and Run.* Beg. May 9: *Short Circuit.* #2—*Murphy's Law; Critters.* #3—Thru May 8: *Agent on Ice.* Beg. May 9: *Dangerously Close.* #4—*8 Million Ways to Die.* #5—*Violets Are Blue.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Tent.: *Jo Jo Dancer, Your Life Is Calling.* #2—Program unavailable.

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—Thru May 8: *8 Million Ways to Die.* Beg. May 9: *Short Circuit.* #2—*Getting Even.* #3—Thru May 8: *Critters.* Beg. May 9: *Dangerously Close.* #4—*Cut and Run.* #5—*Jo Jo Dancer, Your Life Is Calling.*

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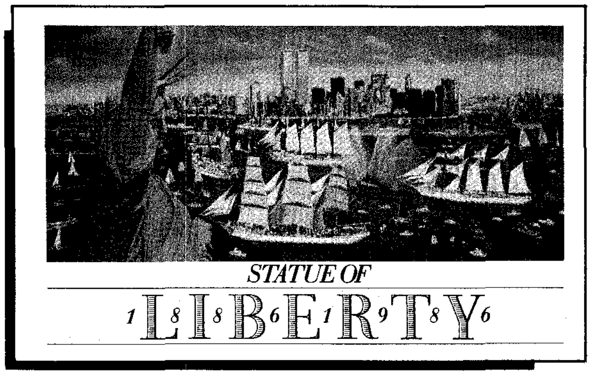
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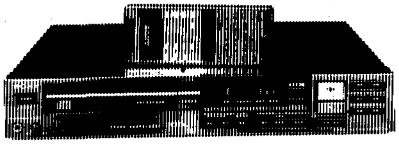

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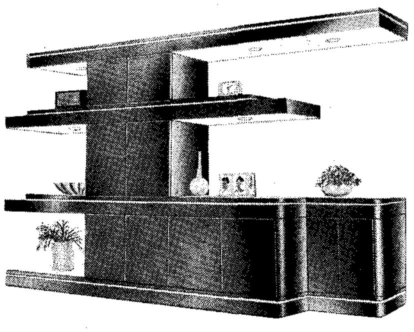

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QUEENS

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300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Agent on Ice.* #2—Thru May 8: *Getting Even.* Beg. May 9: *In the Shadow of Kilimanjaro.* #3—*Jo Jo Dancer, Your Life Is Calling.* #4—*Cut and Run.* #5—Thru May 8: *Murphy's Law.* Beg. May 9: *Short Circuit.* #6—Thru May 8: *8 Million Ways to Die.* Beg. May 9: *Dangerously Close.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*8 Million Ways to Die.* #2—*Wise Guys.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—Thru May 8: *Down and Out in Beverly Hills.* Beg. May 9: *Short Circuit.* #3—*Hannah and Her Sisters.* #4—Thru May 8: *Legend.* Beg. May 9: *Dangerously Close.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Cut and Run.* #2—*The Money Pit.* #3—*Hannah and Her Sisters.* #4—*Legend.* #5—*Down and Out in Beverly Hills; Sleeping Beauty.* #6—*Lucas.* #7—*Police Academy 3.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Wise Guys.* #2—*Blue City.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Cut and Run.* #2—*Jo Jo Dancer, Your Life Is Calling.* #3—*Critters.* #4—*The Money Pit.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—Beg. May 9: *Short Circuit.* #3—Thru May 8: *Blue City.* Beg. May 9: *Dangerously Close.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Cut and Run.* #2—*Legend.* #3—*8 Million Ways to Die.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Agent on Ice.* #2—*Getting Even.* #3—Thru May 8: *Murphy's Law.* Beg. May 9: *In the Shadow of Kilimanjaro.* #4—*Violets Are Blue.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Hannah and Her Sisters.* #2—*Violets Are Blue.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru May 8: *Gung Ho.* #2—Thru May 8: *Lucas.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*Getting Even.* #2—Thru May 8: *Water.* Beg. May 9: *Police Academy 3.* #3—*Hannah and Her Sisters.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Violets Are Blue.* #2—Thru May 8: *Down and Out in Beverly Hills.* Beg. May 9: *Dangerously Close.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *8 Million Ways to Die.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—Thru May 8: *Agent on Ice.* Beg. May 9: *Short Circuit.* #3—*Murphy's Law.* #4—Thru May 8: *Police Academy 3.* Beg. May 9: *In the Shadow of Kilimanjaro.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Cut and Run.* #2—*Agent on Ice.* #3—*The Money Pit.* #4—*Jo Jo Dancer, Your Life Is Calling.* #5—*Violets Are Blue.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—Thru May 8: *Critters.* Beg. May 9: *Fire With Fire.* #2—Thru May 8: *Blue City.* Beg. May 9: *Short Circuit.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Blue City.* #2—Thru May 8: *Critters.* Beg. May 9: *Fire With Fire.* #3—*Jo Jo Dancer, Your Life Is Calling.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru May 8: *Murphy's Law.* Beg. May 9: *In the Shadow of Kilimanjaro.* #2—*Cut and Run.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Getting Even.* #2—Thru May 8: *Agent on Ice.* Beg. May 9: *Dangerously Close.* #3—Thru May 8: *8 Million Ways to Die.* Beg. May 9: *Short Circuit.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru May 8: *The Mon-*

ey Pit. Beg. May 9 (tent.): *Fire With Fire.* #2—*The Color Purple.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—Program unavailable.

323. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*The Money Pit.* #2—*Out of Africa.* #3—*Critters.*

324. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Getting Even.*

325. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Hannah and Her Sisters.* #2—*Jo Jo Dancer, Your Life Is Calling.*

326. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Blue City.* #2—Thru May 8: *Murphy's Law.* Beg. May 9: *Short Circuit.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru May 8: *Getting Even.* Beg. May 9: *Short Circuit.* #2—Thru May 8: *Violets Are Blue.* Beg. May 9: *Fire With Fire.*

401. NEW DORP—HYLAN—351-6601. #1—*Blue City.* #2—*Jo Jo Dancer, Your Life Is Calling.*

402. NEW DORP—LANE—351-2110. *Wise Guys.*

403. NEW DORP—RAE—979-0444. #1—*Agent on Ice.* #2—Thru May 8: *8 Million Ways to Die.* Beg. May 9: *Short Circuit.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Cut and Run.* #2—*Getting Even.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—Thru May 8: *Agent on Ice.* Beg. May 9: *Dangerously Close.* #2—Thru May 8: *Cut and Run.* Beg. May 9: *In the Shadow of Kilimanjaro.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Hannah and Her Sisters; Sleeping Beauty.* #2—*Violets Are Blue; Care Bears Movie II.*

501. BELLMORE—MOVIES—783-7200. Thru May 8: *Gung Ho; Sleeping Beauty.*

502. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

504. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Agent on Ice.* #3—Thru May 8: *Murphy's Law.* Beg. May 9: *Dangerously Close.* #4—Thru May 8: *Getting Even.* Beg. May 9: *In the Shadow of Kilimanjaro.*

505. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Wise Guys.* #2—*Murphy's Law.* #3—Thru May 8: *8 Million Ways to Die.* Beg. May 9: *Short Circuit.* #4—Thru May 8: *Cut and Run.* Beg. May 9 (tent.): *Fire With Fire.*

506. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Getting Even.* #2—*Blue City.* #3—Screen closed.

507. GREAT NECK—SQUIRE—466-2020. #1—Thru May 8: *8 Million Ways to Die.* Beg. May 9: *Short Circuit.* #2—*Cut and Run.* #3—Thru May 8: *Getting Even.* Beg. May 9: *In the Shadow of Kilimanjaro.*

508. HEWLETT—RKO—791-6768. May 7-13: *House.*

509. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru May 8: *Getting Even.* Beg. May 9: *In the Shadow of Kilimanjaro.* #2—Thru May 8: *Cut and Run.* Beg. May 9: *Dangerously Close.*

510. HICKSVILLE—MID-PLAZA—433-2400. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*The Money Pit.* #3—*Wise Guys.* #4—*Blue City.* #5—*Gung Ho.* #6—Thru May 8: *Legend.* Beg. May 9: *Fire With Fire.*

511. LAWRENCE—RKO—371-0203. #1—*Agent on Ice.* #2—*Blue City.* #3—*Jo Jo Dancer, Your Life Is Calling.*

512. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru May 8: *Out of Africa.* Beg. May 9 (tent.): *Down and Out in Beverly Hills.* #2—*Gung Ho.*

513. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Blue City.* #2—*Critters.* #3—*8 Million Ways to Die.* #4—*Wise Guys.* #5—*The Money Pit.* #6—*Cut and Run.*

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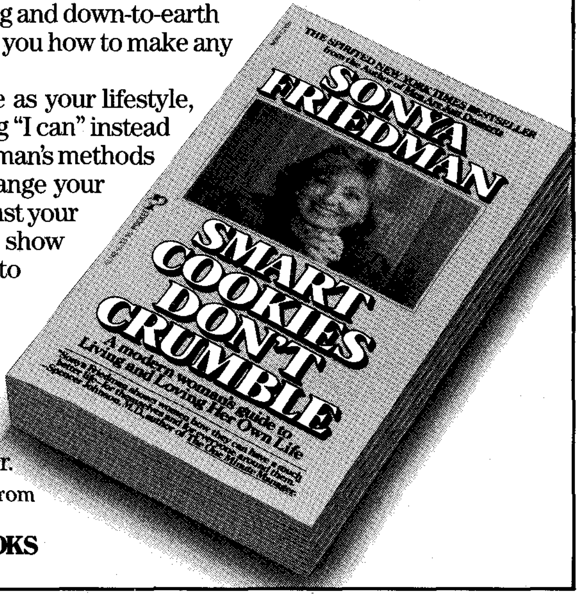
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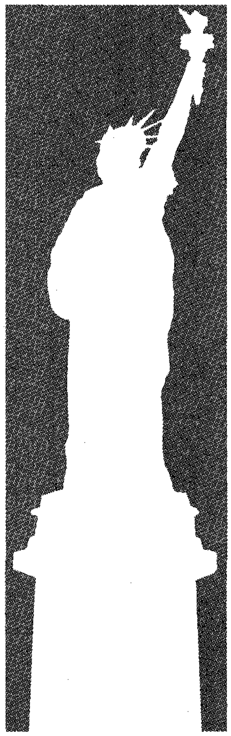

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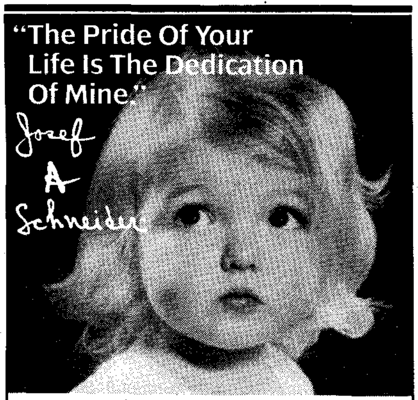

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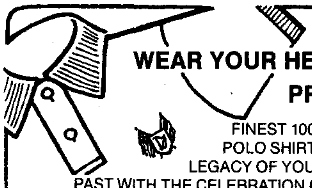

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749-3500

514. LONG BEACH—PARK AVENUE—432-0576. Thru May 8: *Pretty in Pink; Care Bears Movie II.*

515. LYNBROOK—LYNBROOK—593-1033. #1—*Violets Are Blue.* #2—*Hannah and Her Sisters.* #3—Thru May 8: *Murphy's Law.* Beg. May 9: *Short Circuit.* #4—Thru May 8: *Agent on Ice.* Beg. May 9: *Dangerously Close.*

516. LYNBROOK—STUDIO ONE—599-1444. *The Money Pit.*

517. MALVERNE—TWIN—599-6966. #1—Thru May 8: *Down and Out in Beverly Hills.* Beg. May 9 (tent.): *The Color Purple.* #2—Thru May 8: *Out of Africa.* Beg. May 9 (tent.): *Gung Ho.*

518. MANHASSET—MANHASSET—627-7887. #1—*Violets Are Blue.* #2—*Blue City.* #3—Thru May 8: *Agent on Ice.* Beg. May 9: *Dangerously Close.*

519. MASSAPEQUA—PEQUA—799-6464. *Hannah and Her Sisters.*

520. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—Thru May 8: *Critters.* Beg. May 9: *Fire With Fire.* #2—*Cut and Run.* #3—*Jo Jo Dancer, Your Life Is Calling.* #4—Thru May 8: *8 Million Ways to Die.* Beg. May 9: *Short Circuit.* #5—*Violets Are Blue.* #6—*Wise Guys.* #7—*Blue City.* #8—Thru May 8: *Getting Even.* Beg. May 9: *Dangerously Close.* #9—Thru May 8: *Agent on Ice.* Beg. May 9: *In the Shadow of Kilimanjaro.*

521. MERRICK—TWIN—546-1270. #1—*Wise Guys.* #2—*The Money Pit.*

522. NEW HYDE PARK—HERRICKS—747-0555. #1—*Hannah and Her Sisters; Sleeping Beauty.* #2—*Violets Are Blue; Care Bears Movie II.*

523. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru May 8: *Down and Out in Beverly Hills.* #2—Thru May 8: *Gung Ho.*

524. OLD BETHPAGE—CINE CAPRI—752-1610. Thru May 8: *Out of Africa.* Beg. May 9: *Gung Ho.*

525. PLAINVIEW—OLD COUNTRY—931-4242. #1—Thru May 8: *Down and Out in Beverly Hills; Care Bears Movie II.* #2—*Jo Jo Dancer, Your Life Is Calling; Sleeping Beauty.*

527. PORT WASHINGTON—MOVIES—944-6200. #1—Thru May 8: *Cut and Run; Sleeping Beauty.* Beg. May 9: *Fire With Fire.* #2—*Hannah and Her Sisters.* #3—*Down and Out in Beverly Hills.* #4—Thru May 8: *The Money Pit.* Beg. May 9: *Short Circuit.*

528. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Wise Guys.*

529. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Getting Even.* #2—*8 Million Ways to Die.*

530. ROSLYN—ROSLYN—621-8488. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Wise Guys.*

531. SYOSSET—SYOSSET—921-5810. #1—Thru May 8: *Agent on Ice.* Beg. May 9: *Hannah and Her Sisters.* #2—*Violets Are Blue.* #3—Thru May 8: *8 Million Ways to Die.* Beg. May 9: *Short Circuit.*

532. SYOSSET—UA CINEMA 150—364-0700. Thru May 8: *Hannah and Her Sisters.* Beg. May 9: *Absolute Beginners.*

533. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Hannah and Her Sisters.* #2—Thru May 8: *Gung Ho.* Beg. May 9: *Short Circuit.* #3—*8 Million Ways to Die.*

534. VALLEY STREAM—SUNRISE—825-5700. #1—*Wise Guys.* #2—*Down and Out in Beverly Hills.* #3—Thru May 8: *Murphy's Law.* Beg. May 9: *Dangerously Close.* #4—*The Money Pit.* #5—*Blue City.* #6—*The Color Purple.* #7—*Legend.* #8—*Jo Jo Dancer, Your Life Is Calling.* #9—*Cut and Run.* #10—*Critters.* #11—*Police Academy 3.* #12—*Getting Even.* #13—*Violets Are Blue.*

535. WANTAGH—RKO—781-6969. May 7–13: *House.*

536. WESTBURY—DRIVE-IN—334-3400. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—Thru May 8: *8 Million Ways to Die.* Beg. May 9: *Short Circuit.* #3—Thru May 8: *Agent on Ice.* Beg. May 9: *In the Shadow of Kilimanjaro.*

537. WESTBURY—WESTBURY—333-1911. #1—*The Trip to Bountiful.* #2—*On Valentine's Day.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Cut and Run.* #2—Thru May 8: *Murphy's Law.* Beg. May 9: *Short Circuit.* #3—*Violets Are Blue.*

601. BABYLON—RKO—669-0700. #1—Thru May 8: *The Trip to Bountiful.* Beg. May 9: *Dangerously Close.* #2—*Jo Jo Dancer, Your Life Is Calling.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Blue City.* #2—*The Money Pit.* #3—*Gung Ho; Sleeping Beauty.*

603. BAY SHORE—CINEMA—665-1722. Thru May 8: *Agent on Ice.* Beg. May 9: *Dangerously Close.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Wise Guys.* #2—*8 Million Ways to Die.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—Thru May 8: *Getting Even; Critters.* Beg. May 9: *Short Circuit.* #2—*Cut and Run; Black Moon Rising.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru May 8: *Murphy's Law; Sleeping Beauty.* Beg. May 9: *In the Shadow of Kilimanjaro.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Gung Ho; Sleeping Beauty.* #2—*Down and Out in Beverly Hills; Care Bears Movie II.* #3—*Cut and Run.* #4—*Wise Guys.* #5—*Critters.* #6—*Agent on Ice.* #7—Thru May 8: *Legend.* Beg. May 9: *Dangerously Close.* #8—*Getting Even.* #9—*Police Academy 3.* #10—*Blue City.* #11—*Jo Jo Dancer, Your Life Is Calling.* #12—*The Money Pit.* #13—*Violets Are Blue.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Gung Ho; Sleeping Beauty.* #2—*Violets Are Blue.* #3—*Murphy's Law.* #4—Thru May 8: *Legend.* Beg. May 9: *Dangerously Close.* #5—*Blue City.* #6—*Cut and Run.* #7—*The Money Pit.* #8—*Wise Guys.* #9—*Police Academy 3.* #10—*Critters.* #13—*Getting Even.*

610. COMMACK—RKO—499-4545. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*8 Million Ways to Die.*

611. CORAM—PINE—698-6442. #1—*8 Million Ways to Die.* #2—*Jo Jo Dancer, Your Life Is Calling.* #3—*Hannah and Her Sisters.* #4—*Violets Are Blue.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Wise Guys.* #3—*Blue City.* #4—*Cut and Run.* #5—Thru May 8: *Agent on Ice.* Beg. May 9: *Dangerously Close.* #6—Thru May 8: *Getting Even.* Beg. May 9: *In the Shadow of Kilimanjaro.* #7—*The Money Pit.* #8—Thru May 8: *8 Million Ways to Die.* Beg. May 9: *Short Circuit.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—Thru May 8: *Turtle Diary.* Beg. May 9: *Short Circuit.* #2—Thru May 8: *Murphy's Law.* Beg. May 9: *Dangerously Close.* #3—*Hannah and Her Sisters.* #4—*Agent on Ice.* #5—*Water; Sleeping Beauty.*

614. ELWOOD—ELWOOD—499-7800. #1—Thru May 8: *Down and Out in Beverly Hills.* Beg. May 9: *Fire With Fire.* #2—*Blue City.*

615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Thru May 8: *Murphy's Law.* Beg. May 9: *Fire With Fire.* #2—Thru May 8: *Getting Even; Sleeping Beauty.* Beg. May 9: *In the Shadow of Kilimanjaro.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*8 Million Ways to Die.* #3—Thru May 8: *Hannah and Her Sisters.* Beg. May 9: *Short Circuit.* #4—Thru May 8: *Getting Even.* Beg. May 9: *Dangerously Close.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Wise Guys.*

620. ISLIP—ISLIP—581-5200. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Gung Ho.* #3—*The Money Pit.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Violets Are Blue.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru May 8: *April Fool's Day.*

623. LINDENHURST—LINDENHURST—888-5400. Thru May 8: *Down and Out in Beverly Hills.* Beg. May 9: *Gung Ho.*

624. MATTITUCK—MATTITUCK—298-4405. #1—Thru May 8: *The Money Pit.* Beg. May 9: *Fire With Fire.* #2—*Violets Are Blue.* #3—*Jo Jo Dancer, Your Life Is Calling.* #4—*Wise Guys; Sleeping Beauty.* #5—Thru May 8: *Cut and Run.* Beg. May 9: *Short Circuit.*

625. MONTAUK—THE MOVIES—668-2393. May 9-11: Program unavailable.

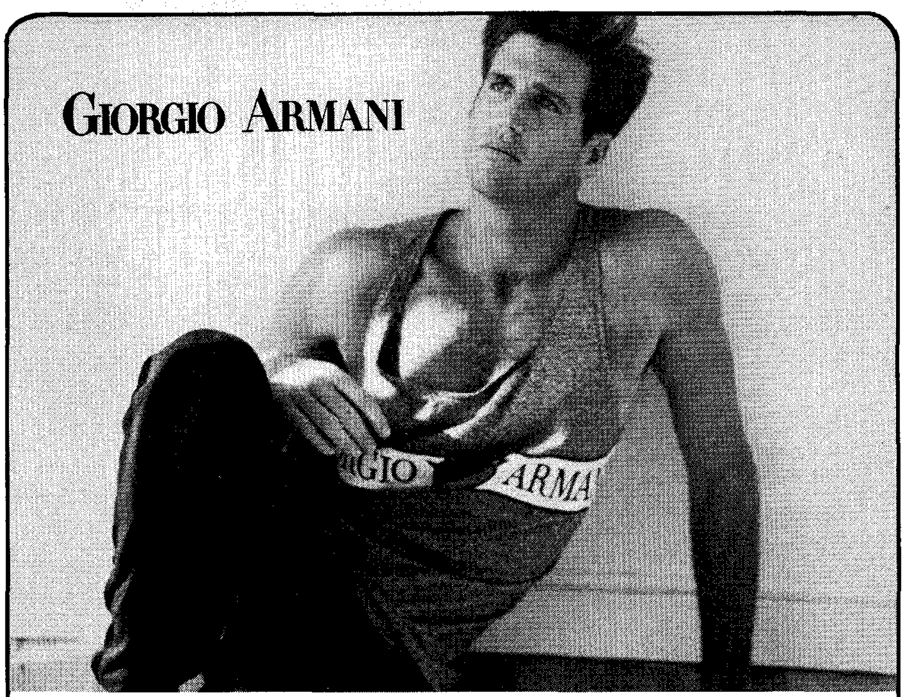
627. NORTHPORT—NORTHPORT—261-8600. Thru May 8: *Gung Ho.* Beg. May 9: *Police Academy 3.*

628. OAKDALE—OAKDALE—589-8118. Thru May 8: *Down and Out in Beverly Hills.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*Blue City.* #2—Thru May 8: *Wise Guys.* Beg. May 9: *Dangerously Close.* #3—*Cut and Run.*

631. PATCHOGUE—SUNWAVE—475-7766. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—Thru May 8: *Agent on Ice.* Beg. May 9: *Short Circuit.*

632. PORT JEFFERSON—MINI EAST—928-6555. Thru May 8: *Down and Out in Beverly Hills.* **WEST**—Thru May 8: *Gung Ho.*



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633. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. May 7–13: *House.*

634. RIVERHEAD—SUFFOLK—727-3133. Thru May 8: *The Color Purple.*

635. SAG HARBOR—SAG HARBOR—725-0010. Thru May 8: *The Goodbye People.* Beg. May 9: *Always.*

636. SAYVILLE—SAYVILLE—589-0232. #1—*The Money Pit.* #2—*Jo Jo Dancer, Your Life Is Calling.* #3—Thru May 8: *Gung Ho.* Beg. May 9: *Short Circuit.*

638. SHIRLEY—TWIN—281-4466. #1—Thru May 8: *Murphy's Law.* Beg. May 9 (tent.): *The Money Pit.* #2—Thru May 8: *Legend.*

639. SMITHTOWN—SMITHTOWN—265-1551. *Jo Jo Dancer, Your Life Is Calling.*

640. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Blue City.* #3—Thru May 8: *Wise Guys.* Beg. May 9: *Fire With Fire.*

641. STONY BROOK—LOEWS—751-2300. #1—*8 Million Ways to Die.* #2—*Wise Guys.* #3—*Blue City.*

642. WEST ISLIP—TWIN—669-2626. #1—Thru May 8: *The Color Purple.* Beg. May 9 (tent.): *The Money Pit.* #2—Thru May 8: *Hannah and Her Sisters.* Beg. May 9 (tent.): *Gung Ho.*

643. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Blue City.* #2—*Violets Are Blue.*

644. WESTHAMPTON—WESTHAMPTON—288-1500. Thru May 8: *Out of Africa.* Beg. May 9: *Turtle Diary.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—Thru May 8: *Down and Out in Beverly Hills.* Beg. May 9: *Fire With Fire.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Blue City.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—Thru May 8: *Agent on Ice.* Beg. May 9: *Short Circuit.* #2—*Jo Jo Dancer, Your Life Is Calling.* #3—*Violets Are Blue.*

703. GREENBURGH—CINEMA 100—946-4680. #1—Thru May 8: *The Official Story.* Beg. May 9: *Short Circuit.* #2—Thru May 8: *Turtle Diary.*

704. HARRISON—CINEMA—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—Thru May 8: *Lucas.* #2—*Blue City.* #3—*Violets Are Blue.* #4—Thru May 8: *Hannah and Her Sisters.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Hannah and Her Sisters.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Violets Are Blue.* #2—*Jo Jo Dancer, Your Life Is Calling.* #3—Thru May 8: *Agent on Ice.* Beg. May 9: *In the Shadow of Kilimanjaro.* #4—Thru May 8: *Getting Even.* Beg. May 9: *Short Circuit.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru May 8: *The Color Purple.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*8 Million Ways to Die.* #2—*Murphy's Law; Getting Even.* #3—*Critters.* #4—*Blue City.* #5—Thru May 8: *Agent on Ice.* Beg. May 9: *Short Circuit.* #6—*Jo Jo Dancer, Your Life Is Calling.* #7—Thru May 8: *Cut and Run.* Beg. May 9: *Dangerously Close.*

712. OSSINING—ARCADIAN—941-5200. #1—Thru May 8: *Gung Ho; Sleeping Beauty.* Beg. May 9: *Dangerously Close.* #2—*Hannah and Her Sisters.* #3—*The Money Pit.*

713. PEEKSKILL—BEACH—737-6262. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*The Money Pit.* #3—*Hannah and Her Sisters.* #4—Thru May 8: *8 Million Ways to Die.* Beg. May 9: *Short Circuit.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Blue City.* #2—Thru May 8: *Police Academy 3; Getting Even.* Beg. May 9: *Fire With Fire.* #3—*Cut and Run.* #4—Thru May 8: *F/X.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru May 8: *The Color Purple.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Down and Out in Beverly Hills.* #2—*Blue City.*

717. RYE—RYE RIDGE—939-8177. #1—*Wise Guys.* #2—*Blue City.*

718. SCARSDALE—FINE ARTS—723-6699. *My Beautiful Laundrette.*

719. SCARSDALE—PLAZA—725-0078. Thru May 8: *Legend.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—Thru May 8: *The Money Pit.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—Thru May 8: *Down and Out in Beverly Hills; Sleeping Beauty.* Beg. May 9: *Fire With Fire.* #2—*8 Million Ways to Die.* #3—*Critters.* #4—*Wise Guys.*

723. YONKERS—MOVIELAND—793-0002. #1—*Blue City.* #2—*Hannah and Her Sisters.* #3—*Police Academy 3.* #4—Screen closed.

724. YONKERS—PARK HILL—969-4477. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*8 Million Ways to Die.* #3—*Cut and Run.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*Violets Are Blue.* #2—Thru May 8: *Out of Africa.* Beg. May 9: *Dangerously Close.* #3—*Getting Even.* #4—Thru May 8: *Agent on Ice.* Beg. May 9: *Short Circuit.* #5—Thru May 8: *8 Million Ways to Die.* Beg. May 9: *In the Shadow of Kilimanjaro.* #6—*Wise Guys.* #7—*Jo Jo Dancer, Your Life Is Calling.*

726. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—Thru May 8: *Gung Ho.* #2—Thru May 8: *Violets Are Blue.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *Agent on Ice.*

754. NANUET—RKO MOVIES—623-0211. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—Thru May 8: *Murphy's Law; Getting Even.* Beg. May 9: *Dangerously Close.* #3—Thru May 8: *Violets Are Blue.* Beg. May 9: *Short Circuit.* #4—*8 Million Ways to Die.* #5—*Wise Guys.*

755. NEW CITY—TOWN—634-5100. #1—*Wise Guys.* #2—*Blue City.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Agent on Ice.* #2—*Violets Are Blue.*

757. NYACK—CINEMA EAST—358-6631. Thru May 8: *Hannah and Her Sisters.* Beg. May 9: *Fire With Fire.*

759. PEARL RIVER—CENTRAL—735-2530. *Blue City.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Wise Guys.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Out of Africa.*

762. SPRING VALLEY—PIX—425-6902. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—Thru May 8: *The Money Pit.* Beg. May 9: *Fire With Fire.*

763. STONY POINT—9 W CINEMA—942-0303. *The Money Pit.*

764. SUFFERN—LAFAYETTE—357-6030. *Down and Out in Beverly Hills.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Cut and Run.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Legend.* #2—*The Money Pit.*

801. DANBURY—CINE—743-2200. #1—*Violets Are Blue.* #2—*Wise Guys.* #3—Thru May 8: *Hannah and Her Sisters.* Beg. May 9: *Short Circuit.*

802. DANBURY—CINEMA—748-2923. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Blue City.*

803. DANBURY—PALACE—748-7496. #1—Thru May 8: *Gung Ho.* Beg. May 9: *Fire With Fire.* #2—*Cut and Run.* #3—Thru May 8: *Getting Even.* Beg. May 9: *Dangerously Close.*

804. DARIEN—PLAYHOUSE—655-0100. *The Money Pit.*

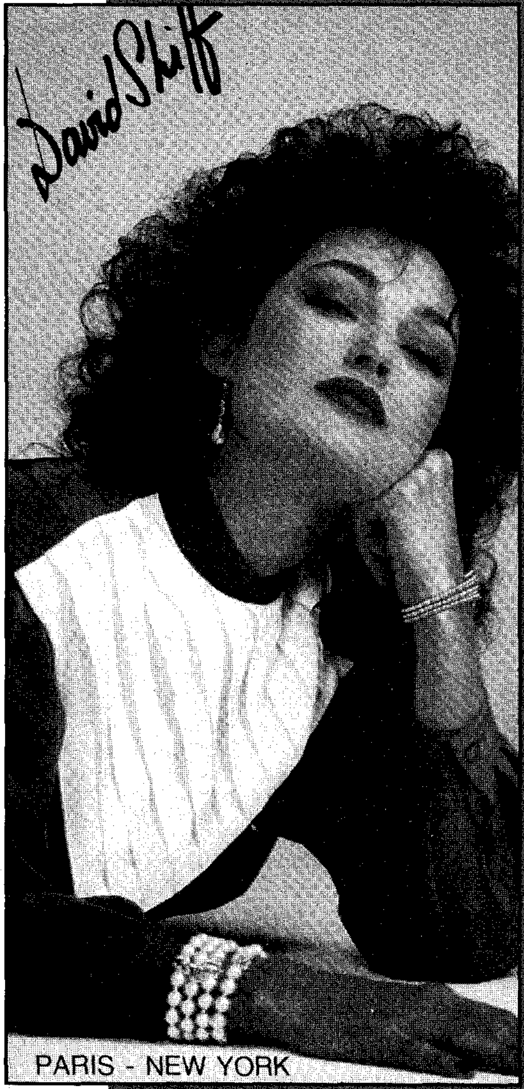
805. FAIRFIELD—COMMUNITY—255-6555. #1—*Gung Ho.* #2—*Down and Out in Beverly Hills.*

806. FAIRFIELD—COUNTY—334-1411. *Agent on Ice.*

807. GREENWICH—CINEMA—869-6030. #1—*The Money Pit.* #2—*Legend.*

808. GREENWICH—PLAZA—869-4030. #1—*Blue City.* #2—*Violets Are Blue.* #3—*Hannah and Her Sisters.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*Blue City.* #2—*Agent on Ice.*



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810. NORWALK—CINEMA—838-4504. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Blue City.*

811. NORWALK—NORWALK—866-9202. Thru May 8: *Cut and Run.* Beg. May 9: *Short Circuit.*

812. RIDGEFIELD—CINEMA—438-3338. Thru May 8: *Out of Africa; Sleeping Beauty; Heathcliff: The Movie.*

813. SOUTH NORWALK—SONO—866-9202. May 6–8: *Huey Long.* May 9–15: *Smooth Talk.*

814. SPRINGDALE—STATE—325-0250. Thru May 8: *Out of Africa.* Beg. May 9: *Hannah and Her Sisters.*

815. STAMFORD—AVON—324-9205. #1—Thru May 8: *Getting Even.* Beg. May 9: *Dangerously Close.* #2—*Murphy's Law.*

816. STAMFORD—CINEMA—324-3100. #1—*Wise Guys.* #2—Thru May 8: *Police Academy 3.* Beg. May 9: *Fire With Fire.* #3—*Cut and Run.*

818. STAMFORD—RIDGEWAY—323-5000. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—Thru May 8: *8 Million Ways to Die.* Beg. May 9: *Short Circuit.*

819. TRUMBULL—TRANS-LUX—374-0462. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Violets Are Blue.* #3—Thru May 8: *Murphy's Law.* Beg. May 9: *Short Circuit.*

820. WESTPORT—FINE ARTS—227-3324. #1—*Wise Guys.* #2—*Violets Are Blue.* #3—227-9619. Thru May 8: *Legend.* Beg. May 9: *Absolute Beginners.* #4—226-6666. Thru May 8: *The Money Pit.* Beg. May 9: *Fire With Fire.*

821. WESTPORT—POST—227-0500. *Hannah and Her Sisters.*

822. WILTON—CINEMA—762-5678. *Kiss of the Spider Woman.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—Thru May 8: *Cut and Run.* Beg. May 9: *Fire With Fire.* #2—*Blue City; Sleeping Beauty.* #3—Thru May 8: *Agent on Ice.* Beg. May 9: *Short Circuit.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—Thru May 8: *The Money Pit; Pretty in Pink.* #2—Thru May 8: *F/X.*

902. JERSEY CITY—LOEWS—653-4600. #1—*Critters.* #2—*Blue City.* #3—*Cut and Run.*

903. JERSEY CITY—STATE—653-5200. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Agent on Ice.* #3—*Getting Even.* #4—Thru May 8: *Ryder, P.I.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Murphy's Law.* #2—*Getting Even.* #3—*Violets Are Blue.* #4—*Cut and Run.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*The Money Pit.* #2—*Legend.* #3—*8 Million Ways to Die.* #4—*Blue City.* #5—*Wise Guys.* #6—*Jo Jo Dancer, Your Life Is Calling.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru May 8: *Murphy's Law; To Live and Die in L.A.* Beg. May 9 (tent.): *Police Academy 3.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Jo Jo Dancer, Your Life Is Calling.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—Thru May 8: *Critters; Police Academy 3.* Beg. May 9: *Dangerously Close.* #2—*Blue City.*

912. CEDAR GROVE—CINEMA 23—239-1462. *Hannah and Her Sisters.*

914. LIVINGSTON—COLONY—992-0800. *Down and Out in Beverly Hills.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *Critters.*

916. MILLBURN—RKO—376-0800. #1—*Hannah and Her Sisters.* #2—*Wise Guys.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*The Money Pit.* #2—*Wise Guys.* #3—*Legend.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple.* #3—*Cut and Run.*

919. NUTLEY—FRANKLIN—667-1777. #1—Thru May 8: *Agent on Ice.* #2—Thru May 8: *Gung Ho.* #3—Thru May 8: *Murphy's Law.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Violets Are Blue.* #3—*Agent on Ice.*

922. WEST ORANGE—ESSEX GREEN—731-7755. #1—Thru May 8: *The Color Purple.* Beg. May 9: *Fire With Fire.* #2—*Blue City.* #3—Thru May 8: *Lucas.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru May 8: *Murphy's Romance.*

931. CRANFORD—RKO—276-9120. #1—*Down and Out in Beverly Hills.* #2—*Wise Guys.*

932. ELIZABETH—ELMORA—352-3483. *Down and Out in Beverly Hills.*

933. LINDEN—TWIN—925-9787. #1—*Agent on Ice; Sleeping Beauty.* #2—*Cut and Run; Care Bears Movie II.*

934. ROSELLE PARK—PARK—245-0358. *Murphy's Law.*

935. SUMMIT—STRAND—273-3900. *The Money Pit; Care Bears Movie II.*

936. UNION—FIVE POINTS—964-3466. #1—*Cut and Run.* #2—*Lucas.*

937. UNION—LOST PICTURE SHOW—964-4497. *On Valentine's Day.*

938. UNION—RKO—686-4373. #1—*Blue City.* #2—*Jo Jo Dancer, Your Life Is Calling.*

939. WESTFIELD—RIALTO—232-1288. #1—*8 Million Ways to Die; Water.* #2—*Agent on Ice.* #3—*Getting Even.*

940. WESTFIELD—TWIN—654-4720. #1—Thru May 8: *The Color Purple.* #2—*Hannah and Her Sisters.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Thru May 8: *Getting Even.*

951. CLOSTER—CLOSTER—768-8800. *Blue City.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Wise Guys.* #2—*Cut and Run.* #3—*The Money Pit.* #4—*Getting Even.*

953. EMERSON—TOWN—261-1000. *Wise Guys.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*The Money Pit.*

955. FAIRVIEW—TWIN—941-2424. #1—*Blue City.* #2—*8 Million Ways to Die.*

956. FORT LEE—LINWOOD—944-6900. #1—*Agent on Ice.* #2—*Violets Are Blue.*

957. FORT LEE—SHARON—224-0202. *Jo Jo Dancer, Your Life Is Calling.*

958. OAKLAND—TWIN—337-4478. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*The Money Pit.*

960. PARAMUS—CINEMA 35— 845-5070. *Jo Jo Dancer, Your Life Is Calling.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *Wise Guys.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Murphy's Law.* #2—*Legend.* #3—*Agent on Ice.* #4—*My Beautiful Laundrette.* #5—Thru May 8: *Getting Even.* Beg. May 9: *Dangerously Close.* #6—*Blue City.* #7—*Violets Are Blue.* #8—*Hannah and Her Sisters.* #9—*Down and Out in Beverly Hills.* #10—*Critters.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—Thru May 8: *Cut and Run.* Beg. May 9: *Short Circuit.* #2—*8 Million Ways to Die.* #3—*Police Academy 3.*

965. RAMSEY—CINEMA—825-2090. Thru May 8: *The Color Purple.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru May 8: *Out of Africa; Sleeping Beauty.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Blue City.* #2—*8 Million Ways to Die.* #3—Thru May 8: *Cut and Run.* Beg. May 9: *Short Circuit.* #4—Thru May 8: *Lucas.* Beg. May 9: *Dangerously Close.*

969. RIDGEWOOD—ROSEBUD—670-9183. May 5–8: *A Thousand Clowns.* May 9–11: *Little Women* (1933). May 12–15: *How to Succeed in Business Without Really Trying.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru May 8: *The Color Purple.* #2—Thru May 8: *Gung Ho.* #3—*Sleeping Beauty.*

971. TEANECK—MOVIE CITY—836-3334. #1—*The Color Purple.* #2—*Gung Ho.* #3—*Lucas; Sleeping Beauty.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *The Money Pit.*

974. WESTWOOD—PASCACK— 664-3200. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Violets Are Blue.* #3—*Agent on Ice; Hannah and Her Sisters.* #4—*Getting Even.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ABSOLUTE BEGINNERS—(1 hr. 47 min., '86) The hollow essence of video—a smeared cataclysm of "visuals" set in some ghastly gelatinous media never-never land. It has something to do with the birth of youth culture in Britain in 1958, and it glides from one meaningless moment to the next. Lost somewhere in the ever-flowing movement around the overlit set, there are a few good performers—Ray Davies, of the Kinks, and David Bowie, who, as some sort of vicious adman, tap-dances amiably and looks more than ever like a perfectly creased pair of trousers. (May 5, 1986) PG-13. **42, 202, 532, 820**

BLISS—(1 hr. 52 min., '85) In this award-winning black comedy from Australia, an advertising executive, after four minutes of being clinically dead, comes back to life with a completely transformed outlook. Starring Barry Otto, Helen Jones, and Lynette Curran. Screenplay by Ray Lawrence and Peter Carey, based on Carey's novel. Dir. Lawrence. R. **50**

BLUE CITY—(1 hr. 23 min., '86) A young man returns to his hometown on the Florida coast, only to discover that his father has been murdered and that no one wants to solve the crime. With Judd Nelson, Ally Sheedy, David Caruso, Paul Winfield, Scott Wilson, and Anita Morris. Music by Ry Cooder. Screenplay by Lukas Heller and Walter Hill, based on the 1947 novel by Ross Macdonald (Kenneth Millar). Dir. Michelle Manning. R. **25, 32, 62, 85, 102, 107, 113, 201, 203, 206, 213, 305, 307, 317, 318, 326, 401, 506, 510, 511, 513, 518, 520, 534, 602, 607, 609, 612, 614, 629, 640, 641, 643, 701, 705, 710, 714, 716, 717, 723, 755, 759, 802, 808, 809, 810, 900, 902, 905, 911, 922, 938, 951, 955, 963, 968**

BRAZIL—(2 hr. 10 min., '85) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. Much of the material, and the peculiar shape of the paranoia, is familiar from *1984* and a variety of avant-garde films, but the writer-director, Terry Gilliam (formerly of Monty Python), has an untamed pictorial imagination that keeps breaking free of grim cliché. In this anti-utopia, there are cavernous public spaces and cramped apartments whose plumbing and other utilities fill every corner of the room. Violence breaks out everywhere, people are arrested and tortured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Gilliam's instincts as an entertainer save him from the more obvious forms of sententiousness, and the movie is often funny in a weird way. But like so many fantasists, he has only a rudimentary feeling for narrative and eventually begins repeating himself. With Jonathan Pryce as the hero. Screenplay by Gilliam, Charles McKeown, and Tom Stoppard. (Jan. 27, 1986) PG-13. **6**

BROKEN RAINBOW—(1 hr. 11 min., '85) An Academy Award-winning documentary about the impending forced relocation of Navajos living on disputed land in northeastern Arizona. Produced, written, and edited by Maria Florio and Victoria Mudd. Dir. Mudd. **4**

THE COLOR PURPLE—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He seems a million miles away—the movie is an angry feminist tract made in the style of a Disney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and then given away to a brutal widower. She waits, watches, and suffers, but in time she's liberated and her true worth comes to the surface. The movie is a hate letter to black men, who are seen as cruel and foolish by *nature.* The male actors, led by Danny Glover, are forced into cartoon performances, but Margaret Avery is beautiful and sensual as a free-living blues singer and Oprah Winfrey has a few moments as the indomitable Sofia. (Jan. 13, 1986) PG-13. **33, 52, 113, 214, 216, 321, 517, 534, 634, 642, 709, 715, 918, 922, 940, 965, 970, 971**

DANGEROUSLY CLOSE—(1 hr. 35 min., '86) A group of students in an affluent high school decide to rid the school of "undesirable" elements: a thriller. With John Stockwell, Carey Lowell, Bradford Bancroft, Madison Mason, and J. Eddie Peck. Screenplay by Stockwell, Scott Fields, and Marty Ross; story by Ross. Dir. Albert Pyun. R. **39, 60, 88, 100, 105, 113, 200, 215, 217, 219, 300, 302, 307, 313, 320, 405, 504, 509, 515, 518, 520, 534, 601, 603, 607, 609, 612, 613, 618, 629, 710, 712, 725, 754, 803, 815, 911, 963, 968**

DARK OF THE NIGHT—(1 hr. 29 min., '85) In this thriller from New Zealand, the trouble starts when a young woman buys a haunted car. With Heather Bolton and David Letch. Screenplay by Gaylene Preston, Geoff Murphy, and Graeme Tetley. Dir. Preston. **11**

DESERT BLOOM—(1 hr. 46 min., '86) Honorable, intensely acted independent film about a young teenage girl's coming-of-age. The theme is conventional, but the time and place—Las Vegas in the early fifties—are fresh. Before strontium 90 was discovered in the milk cartons, the city got high, in a queasy, joking way, on the bomb's being tested in the desert nearby. The title is ironic: The bomb is a desert bloom as well as the heroine, Rose (Annabeth Gish), who lives with her affectionate but dumb mom (JoBeth Williams) and her troubled stepfather (Jon Voight, in a powerful performance). A war hero whose nerves have been shattered, Voight rebuffs his stepdaughter again and again, introducing her to one of the hardest and most painful things for a child to understand—the unreasonableness of adult anger. Ellen Barkin, looking Anne Baxterish with her upswept, sculpted hair, makes a striking appearance as a sad-faced good-time girl who comes to live with the family. Written and directed by Eugene Corr. (Apr. 28, 1986) PG. **45, 80**

DESERT HEARTS—(1 hr. 37 min., '86) Earnest gay romance. Vivian Bell (Helen Shaver), a Columbia literature professor, steps off a train in Reno, in 1959, and checks into a dude ranch (she's getting a divorce). Viv is curt and standoffish—book-learning apparently has dried up her instincts and foiled her physical responses. *Desert Hearts* is that old standby, a movie about a proud, uptight lady who needs someone to light her fire. The person who strikes the match here is the glistening, eager Patricia Charbonneau, who plays Cay, casino cashier and young lesbian daredevil. For most of the movie we wait with growing impatience to see if Viv will go to bed with Cay. The sex, when it finally happens, has some real heat, but still, organizing a whole movie around Viv's seduction—Will she or won't she?—is inane. Audra Lindley gives a strong performance as the head of the dude ranch. Written by Natalie Cooper, from a 1964 novel by Jane Rule. Dir. Donna Deitch. (Apr. 14, 1986) R. **11, 56, 82**

DONA HERLINDA AND HER SON—(1 hr. 30 min., '85) In Spanish, Eng. subtitles. Sly deadpan comedy from Mexico. Doña Herlinda is a wealthy widow with a glassy smile and a cheerily upbeat manner who lives in a beautiful house in Guadalajara, and her son is Rodolfo, a spoiled, pettish neurosurgeon. The bisexual Rodolfo has a lover—a handsome young music student named Ramon—who is more than a little astonished when Doña Herlinda invites him to live in her house. "Rodolfo has such a big bed," she says. She then arranges for her staggeringly passive son to marry a beautiful girl from a good family. A baby follows. And still Ramon stays. The joke of this movie is that despite a thousand chances for disaster and scandal, nothing ever goes wrong. Everyone gets what they want, especially Doña Herlinda, who is shrewd and implacable in her devotion to appearances. The movie is the ultimate gay homage to mom, and a mildly outrageous joke on Mexican machismo. Unfortunately, Jaime Humberto Hermosillo directs at a snail's pace—the movie has a good idea at its core, but the joke never explodes the way it should. (Apr. 14, 1986) **5**

★ **DOWN AND OUT IN BEVERLY HILLS**—(1 hr. 43 min., '86) This broadly farcical Paul Mazursky comedy satirizing the *nouveaux riches* is also extremely touching. (It's based on Jean Renoir's 1932 *Boudu Saved From Drowning.*) Dave and Barbara Whiteman (Richard Dreyfuss and Bette Midler), born in the shadow of Ebbets Field, have struck it rich and moved, like the Dodgers, to Los Angeles, where they live in a pink dream palace with interior walls that gleam like asses' milk. The Whitemans' quick rise has produced feelings of anxiety and guilt. When Jerry Baskin (Nick Nolte), a Los Angeles bum, tries to drown himself in their pool, Dave pulls him out and takes him into the house. The would-be suicide humbles Dave; he wants to understand Jerry and turn him on to the gospel of success. The derelict, meanwhile, takes control of the household; he's a mildly amiable con man, satisfying everyone's fantasies, and he winds up cuckolding Dave three times over (wife, mistress, daughter), just as Warren Beatty did Jack Warden in *Shampoo.* The movie is sloppily constructed and occasionally vague, but it's juicily, irresistibly funny. (Feb. 3, 1986) R. **34, 46, 84, 216, 302, 304, 313, 512, 517, 523, 525, 527, 534, 607, 614, 623, 628, 632, 700, 716, 722, 764, 805, 914, 918, 931, 932, 963**

ECHO PARK—(1 hr. 33 min., '86) Reviewed in this issue. R. **56**

8 MILLION WAYS TO DIE—(1 hr. 55 min., '86) Reviewed in this issue. R. **20, 39, 53, 67, 85, 107, 200, 203, 206, 207, 213, 217, 219, 300, 301, 308, 314, 320, 403, 505, 507, 513, 520, 529, 531, 533, 536, 604, 610, 611, 612, 618, 641, 710, 713, 722, 724, 725, 754, 818, 905, 939, 955, 964, 968**

FEMMES DE PERSONNE—(1 hr. 46 min., '84) In French, Eng. subtitles. The story of four women—single, married, or divorced—and their relationships with men. With Marthe Keller, Philippe Léotard, Fanny Cottençon, Caroline Cellier, and Elisabeth Etienne. Dir. Christopher Frank. **40**

FIRE WITH FIRE—(1 hr. 44 min., '86) A young man in a probationary camp and a girl in a nearby Catholic boarding school become involved in an obsessive love affair. With Virginia Madsen, Craig Sheffer, and Kate Reid. Written by Bill Phillips, Warren Skaaren, and Paul and Sharon Boorstin. Dir. Duncan Gibbins. PG-13. **32, 200, 206, 317, 318, 321, 400, 505, 510, 520, 527, 614, 615, 624, 640, 700, 714, 722, 757, 762, 803, 816, 820, 900, 922**

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BROADWAY AT 82nd STREET

FUNNY DIRTY LITTLE WAR—(1 hr. 20 min., '83) In Spanish, Eng. subtitles. This film from Argentina, mixing farce and tragedy, follows the political life of a small town just before the death of Juan Perón, in 1974. With Federico Luppi and Héctor Bidonde. Screenplay by Héctor Olivera and Roberto Cossa, based on the novel by Osvaldo Soriano. Dir. Olivera. **11,** Public Theater (see **Museums, Societies, Etc.**)

GINGER & FRED—(2 hr. 6 min., '86) In Italian, Eng. subtitles. Hell to sit through until the very end. Federico Fellini's new film is about an old dance team—they haven't been partners for 30 years—that is reunited for a nostalgic appearance on a TV variety show. Amelia (Giulietta Masina), who married and turned herself into a middle-class housewife, has held up pretty well, but Pippo (Marcello Mastroianni) has become a cynical windbag and a bum. As these two undergo the bizarre preparatory rituals for appearing on TV, Fellini gives us a spoof of television and of a society dominated by television that is more exhausted and depressed than angry. The crushingly vulgar images are frenzied yet also sullen and lifeless. Yet when Mastroianni and Masina step into the lights and perform, the movie attains a noble dignity. In Fellini's view, a performer's courage—whatever remains of his instinct—is the only thing that television can't destroy. Screenplay by Fellini, Tonino Guerra, and Tullio Pinelli. (Mar. 31, 1986) PG-13. **64**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) A likable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops, and he keeps the gags coming. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **20**

GUNG HO—(1 hr. 51 min., '86) Amiable comedy from Ron Howard about a Japanese automotive giant that takes over a defunct plant in Pennsylvania. The Americans are eager for jobs, but they can't possibly work as hard as the Japanese want them to. Utterly dedicated and joyless, the Japanese are shocked that the men want to be treated as individuals. The movie has a real subject, but Howard and screenwriters Lowell Ganz and Babaloo Mandel work it for the most obvious gags and contrasts. Michael Keaton stars as the plant foreman, a man who tries to make everybody like him and winds up lying to his men. The role seems based on the Eddie Bracken weakling that Preston Sturges, in *Hail the Conquering Hero,* made into such a wrenching example of small-town ingratiation and fear. But the filmmakers don't provide the framework for that kind of satire, and Keaton is more a comic than an actor. The picture is stolen from him by Gedde Wantanabe, who, as an executive losing faith in the Japanese business ethos, gives a comic performance of exceptional dignity, strength, and sweetness. (Mar. 24, 1986) PG-13. **36, 207, 311, 501, 510, 512, 517, 523, 524, 533, 602, 607, 609, 620, 623, 627, 632, 636, 642, 712, 726, 803, 805, 919, 970, 971**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a period of two years; the explicit subject is the varieties of love and romance; but the real matter of the movie is the search for what is good in life, what is solid and genuine. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and, to all appearances, self-sufficient. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is so sensitive of the judgment of others that she detects nonexistent slights and insults. Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey), is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effect that their affair has on the family. Running in counterpoint to all this is the struggle of Woody himself—playing a TV producer—to find meaning in life. A hypochondriac of epic proportions, the producer undergoes a spiritual crisis and comes close to suicide. He finds a way out, but the answer to his quest is in every frame of the movie, which is a celebration not only of life in New York but of beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the warring parents. (Feb. 10, 1986) PG-13. **23, 33, 61, 85, 102, 202, 209, 216, 302, 304, 310, 312, 325, 500, 515, 519, 522, 527, 531, 532, 533, 611, 613, 618, 642, 705, 706, 712, 713, 723, 757, 801, 808, 814, 821, 912, 916, 940, 963, 974**

HOME OF THE BRAVE—(1 hr. 30 min., '86) Reviewed in this issue. **47**

IN THE SHADOW OF KILIMANJARO—(1 hr. 37 min., '86) A tale of horror, based on actual incidents during a recent drought in Kenya, about attacks on the local population by starving, man-eating baboons. With John Rhys-Davies, Timothy Bottoms, Michele Carey, Irene Miracle, and Calvin Jung. Screenplay by Jeffrey M. Sneller and T. Michael Harry. Dir. Raju Patel. R. **3, 39, 65, 88, 100, 105, 201, 205, 215, 300, 309, 315, 319, 405, 504, 507, 509, 520, 536, 606, 612, 615, 707, 725**

JO JO DANCER, YOUR LIFE IS CALLING—(1 hr. 37 min., '86) Reviewed in this issue. R. **10, 30, 53, 68, 85, 89, 105, 109, 113, 200, 204, 206, 214, 218, 219, 300, 302, 306, 307, 315, 316, 318, 322, 324, 325, 401, 504, 510, 511, 520, 525, 530, 534, 536, 601, 607, 610, 611, 612, 618, 620, 624, 631, 636, 639, 640, 700, 702, 707, 710, 713, 720, 724, 725, 754, 762, 802, 810, 818, 819, 903, 905, 910, 920, 938, 954, 957, 958, 960, 974**

LEGEND—(1 hr. 29 min., '86) A fantasy adventure about a young hermit who heroically tries to rescue a princess and defeat the evil Lord of Darkness. With Tom Cruise, Mia Sara, Tim Curry, David Bennent, Alice Playten, and Billy Barty. Written by William Hjortsberg. Dir. Ridley Scott. PG. **25, 31, 62, 85, 113, 201, 302, 304, 308, 510, 534, 607, 609, 638, 719, 800, 807, 820, 905, 917, 963**

LETTER TO BREZHNEV—(1 hr. 34 min., '85) A raw-looking, bittersweet film from England about two scrappy Liverpool girls who are forced to make the most of meager romantic choices. When a Soviet freighter docks for the night, Teresa (Margi Clarke) winds up with Sergei (Alfred Molina), a roly-poly Russkie with a walrus mustache and nary a word of English. For her, it's a night of pleasure. Elaine (Alexandra Pigg), on the other hand, falls completely in love with *her* sailor, Piotr (Peter Firth), who has a soft, almost angelic face. The next day, before getting on his ship, the blond, blue-eyed Piotr swears his eternal love. Soon he is writing letters proposing that Elaine come to Russia and marry him. Should she go? The rueful irony of the movie is that life in Russia couldn't be much *worse* for a woman than it is in Liverpool. The director, Chris Bernard, may not have much faith in the future of England, but he has a grieving fondness for the grimy present—or at least for the bitter jargon of the clubs, the gloomy view of women who expect the worst and usually get it. The movie was a considerable hit in England, probably because its turnip-flavored cynicism has been thoroughly mixed with romantic hope. Produced by England's enterprising Channel 4. (May 5, 1986) R. **54**

★ **LUCAS**—(1 hr. 39 min., '86) The most coherent and emotionally resonant youth movie of the season. Lucas (Corey Haim) is a scrawny fourteen-year-old whiz kid from the wrong side of the tracks. A liar and con artist, Lucas can be pushy, even obnoxious. He falls in love with a beautiful and gentle sixteen-year-old girl (Kerri Green), who, in turn, falls for the football-captain dreamboat (Charlie Sheen). The basic triad of brilliant nerd–tender girl–handsome athlete has appeared in many youth films, and perhaps it's endemic to all high-school memoirs. This may be the first one, however, told from the point of view of the nerd. The strategy might have been a disaster, but Lucas's being a bit of a pain, as well as a brilliant boy, absolves the movie of self-pity. The best thing in the movie is darkly handsome Charlie Sheen (another of Martin's sons), who has a pleasingly light, self-mocking style. Only twenty, Sheen may be that rarity, a genuine movie star. Written and directed by David Seltzer. (Apr. 28, 1986) PG-13. **55, 304, 311, 705, 922, 936, 968, 971**

THE MONEY PIT—(1 hr. 30 min., '86) Tom Hanks and Shelley Long, in the kind of roles once played by real movie stars, burlesque their way through a sort of slapstick, destruction-derby remake of *Mr. Blandings Builds His Dream House.* Though directed by Richard Benjamin, who showed wonderful comic timing in *My Favorite Year,* the movie is unaccountably bad in just about every scene. Crudity like this defies analysis; it's a weird natural disaster, like a hailstorm of rotten eggs. With Alexander Godunov, who is amusingly vainglorious as a primping symphony conductor. (Mar. 31, 1986) PG. **21, 33, 88, 103, 113, 200, 204, 208, 304, 306, 316, 321, 323, 510, 513, 516, 521, 527, 534, 602, 607, 609, 612, 620, 624, 636, 638, 642, 712, 713, 720, 762, 763, 800, 804, 807, 820, 901, 905, 917, 935, 952, 954, 958, 973**

MURPHY'S LAW—(1 hr. 37 min., '86) Charles Bronson stars as a veteran Los Angeles cop who tries to clear his name when he is arrested for the murder of his ex-wife. With Carrie Snodgress, Robert F. Lyons, Richard Romanus, and Kathleen Wilhoite. Written by Gail Morgan Hickman. Dir. J. Lee Thompson. R. **37, 49, 68, 89, 113, 200, 205, 217, 300, 309, 315, 319, 326, 504, 505, 515, 534, 600, 606, 609, 613, 615, 638, 710, 754, 815, 819, 904, 907, 919, 934, 963**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by a young man struggling to make sense of a mixed racial and cultural inheritance. Hanif Kureishi, a 29-year-old playwright who was born in London to a Pakistani father and an English mother, creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old school friend and now an anti-Pakistani street tough. Soon the two boys are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84, 718, 963**

THE 19TH INTERNATIONAL TOURNEE OF ANIMATION—(1 hr. 52 min., '86) Twenty selected animated shorts from nine countries, including Oscar-winners *Charade* (Canada, 1984) and *Anna & Bella* (Holland, 1985). **4**

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★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from exile and inadvertently raises the possibility that the daughter could be the child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent, inevitable confrontation between these two, the love they feel for each other is the most painful element. The movie has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **11, 81, 703**

ON VALENTINE'S DAY—(1 hr. 46 min., '86) Screenwriter Horton Foote's drama, set in his home town of Wharton, Texas, about a young woman who outrages her parents on Valentine's Day, 1917, by marrying the young man she loves. With Hallie Foote, William Converse-Roberts, Michael Higgins, Steven Hill, Rochelle Oliver, and Matthew Broderick. Dir. Ken Harrison. PG. **24, 87, 537, 937**

OUT OF AFRICA—(2 hr. 33 min., '85) Beautiful in an illustrative and rhapsodic, rather than dramatic, way, this large-scale adaptation of Isak Dinesen's famous 1937 memoir never works up much steam. Meryl Streep, in a flawless, completely unmannered performance, is Karen Blixen (Isak Dinesen was a pen name), the Danish upper-class woman who buys a coffee plantation in Kenya in 1914 with her husband, Baron Bror Blixen (Klaus Maria Brandauer), a big-game hunter. Karen was never in love with her husband, and eventually took up with Denys Finch Hatton, an Oxford-educated all-around great athlete, wit, and hunter who fulfilled her ideals of lordly masculinity. The movie devotes a good bit of time to this romance, but with Robert Redford as Denys, it's a bummer all the way. The jaunty lines sound absurd in his mouth, and he doesn't provide the physical dash that would make up for the flat readings. Yet everything peripheral to the romance works well—Karen's life on the farm, her safaris, her relations with native servants and workers. Screenplay by Kurt Luedtke. Dir. Sydney Pollack. (Jan. 6, 1986) PG. **10, 33, 323, 512, 517, 524, 644, 725, 761, 812, 814, 967**

PARTING GLANCES—(1 hr. 30 min., '86) An amiable low-budget independent film about gay friendship and love in New York. In form, the movie is a triangle featuring a handsome but conventional young health official; a manic, self-destructive rock singer who has AIDS; and a writer who lives with the first man but loves the second. *Parting Glances* is more a catalogue of gay manners than a fully worked-out drama. The writer-director Bill Sherwood is trying to restore some homely, affectionate reality to subjects usually treated sensationally. The lovers jog, go to bed, quarrel, go to a party, and so on. The movie is pro-monogamy, pro-friendship, pro-women, and neither hysterical nor sentimental about AIDS. As much as one admires the decency of its attitudes, one wishes it were more exciting and less self-conscious. (Mar. 3, 1986) **5**

POLICE ACADEMY 3: BACK IN TRAINING—(1 hr. 30 min., '86) The graduating class of the original *Police Academy* returns to help a new batch of odd recruits. With Steve Guttenberg, Bubba Smith, Tim Kazurinsky, and George Gaynes. Dir. Jerry Paris. PG. **35, 103, 109, 113, 204, 205, 304, 312, 315, 534, 607, 609, 627, 714, 723, 816, 907, 911, 964**

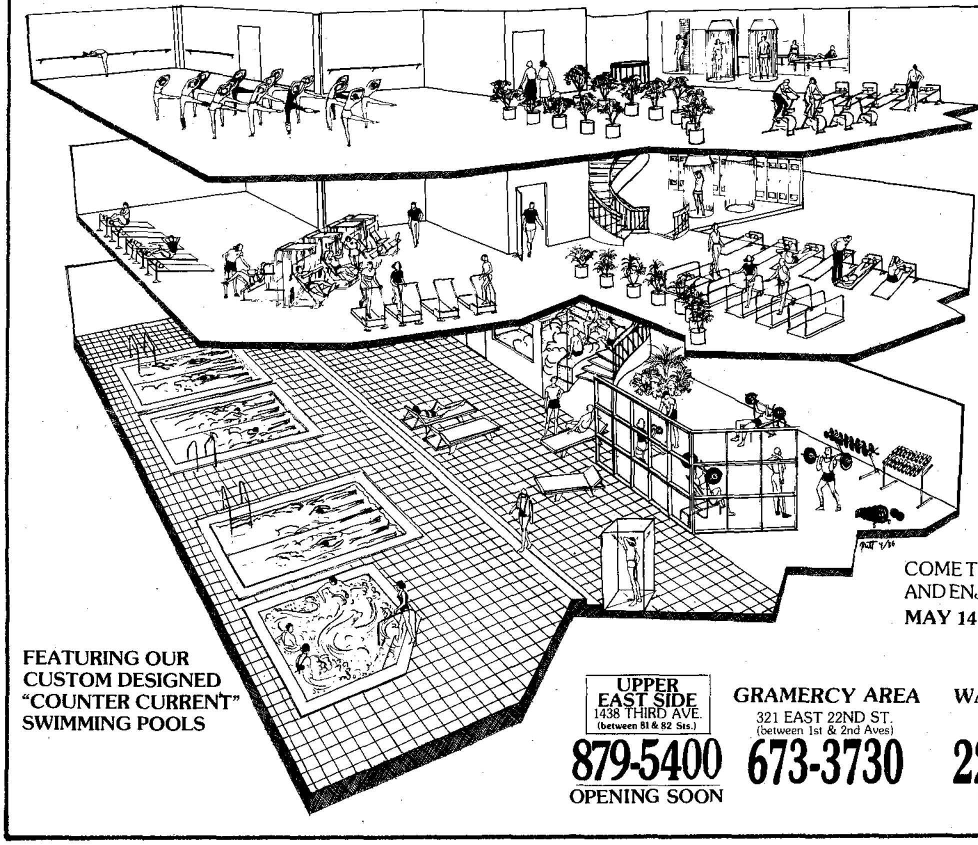
★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear*, Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and betray each other, and the harsh but stable peace collapses into war. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always with Kurosawa, we're amazed by the heroic style, yet the formality feels cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **82**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by sudden death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in desperate, almost violent struggle. Working with the cinematographer Tony Pierce-Roberts, Ivory produces the most handsome and exciting scenes of his career. The use of Puccini's music (from *Gianni Schicchi* and *La Rondine*), slightly overripe and just short of kitsch, completes the mood of sensuous expansion. Featuring Maggie Smith as the prurient chaperone Charlotte, and co-starring Julian Sands, Denholm Elliott, Daniel Day Lewis, and Simon Callow. (Mar. 17, 1986) **51**

ROUTINE PLEASURES—(1 hr. 21 min., '86) A film essay by Jean-Pierre Gorin about a group of American model-railroaders, and, in a metaphoric extension, about the work of painter-film critic Manny Farber and Gorin's own filmmaking. **1**

SHORT CIRCUIT—(1 hr. 39 min., '86) A comedy about the adventures of a robot designed for military use that comes alive and masterminds its own escape. With Ally Sheedy, Steve Guttenberg, Fisher Stevens, Austin Pendleton, and G. W. Bailey. Written by S. S. Wilson and Brent Maddock. Dir. John Badham. PG. **20, 22, 30, 55, 60, 68, 88, 103, 105, 200, 204, 206, 207, 214, 217, 219, 300, 302, 307, 315, 317, 320, 326, 400, 403, 505, 507, 515, 520, 527, 531, 533, 536, 600, 605, 612, 613, 618, 624, 631, 636, 702, 703, 707, 710, 713, 725, 754, 801, 811, 818, 819, 900, 964, 968**

SMOOTH TALK—(1 hr. 32 min., '85) Laura Dern, the eighteen-year-old blonde with a down-turned mouth



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and an elongated Alice-in-Wonderland body, gives a marvelous performance as Connie, a fifteen-year-old lazing around her parents' Northern California house through a long summer vacation. Connie sits in a trance, deep inside herself, dreaming of boys. She's half brazen flirt and half gawky adolescent, and Dern makes the transitions from one state to another exquisite. Her scenes with boys are beautifully written (by Tom Cole, adapting Joyce Carol Oates's short story "Where Are You Going, Where Have You Been?") and perfectly played. But everything else in the movie is a little bit off. Director Joyce Chopra's gentle rhythms can yield wonderful moments, but there are also draggy scenes that stumble into a fade-to-black. Mary Kay Place, as Connie's nagging mom, is too genteel for the lower-middle-class setting and too intelligent for the harangues she has to deliver, and we never get a handle on Levon Helm's easygoing Daddy. Treat Williams shows up for the movie's last half as a 30-year-old psychopath who pursues Connie; he does his James Dean mock-up and seems out of period. The movie's soft ending is a betrayal of the Oates story and of the mood that has been building up. But see it, if only for Dern. (Apr. 7, 1986) **4, 81, 813**

3 MEN AND A CRADLE—(1 hr. 40 min., '85) In French, Eng. subtitles. A César award–winning French comedy about three carefree bachelors who find a baby girl deposited on their doorstep. With Roland Giraud, André Dussolier, and Michel Boujenah. Written and directed by Coline Serreau. PG-13. **63**

★ **THE TRIP TO BOUNTIFUL**—(1 hr. 46 min., '85) Geraldine Page caps a long and distinguished career with this powerful performance as an old woman who escapes from the Houston apartment of her son and daughter-in-law and journeys to her birthplace on the Gulf Coast, a farming town now empty and desolate. Horton Foote, adapting his own play, writes well of the mixed anxieties and drives of old age, and Page plays the role as if finding new corners of the heroine's mind at every moment. The trip to her birthplace is also a trip to the past, the roots of memory, and the source of love. With John Heard and Carlin Glynn. (Apr. 7, 1986) PG. **11, 81, 537, 601**

VIOLETS ARE BLUE—(1 hr. 28 min., '86) Topical, star-crossed-lovers sudser starring Kevin Kline and Sissy Spacek. The movie is intelligent, realistic, generous to everyone. But it also suffers from a peculiar kind of gutless self-consciousness that is all but destroying our more solemn commercial efforts at drama. Set in the Maryland beach town of Ocean City. Dir. Jack Fisk. (Apr. 28, 1986) PG-13. **22, 48, 54, 110, 113, 200, 205, 206, 209, 217, 309, 310, 313, 316, 400, 500, 515, 518, 520, 522, 531, 534, 600, 607, 609, 611, 621, 624, 643, 702, 705, 707, 725, 726, 754, 756, 801, 808, 819, 820, 904, 920, 956, 963, 974**

WISE GUYS—(1 hr. 32 min., '86) Gleeful, dirty-minded, and blessed with a spectacular sense of the visual possibilities of disaster, Brian De Palma can't help being a witty director. On the other hand, when De Palma says to himself, "Be funny!," humor is pinned to the ground and held there in misery until it cries for help. In this mirthless Mafia comedy, Danny DeVito and Joe Piscopo play two minor-league operatives who foolishly fall afoul of the Big Guys. In scene after scene, De Palma photographs the two actors in close-up as they get angry at each other. Their cheeks fill with air, their faces turn red, their eyes pop, steam blasts from their ears, curses fly from their lips.... With Dan Hedaya and Harvey Keitel. (May 5, 1986) R. **25, 36, 67, 85, 113, 201, 203, 206, 208, 214, 301, 305, 402, 505, 510, 513, 520, 521, 528, 530, 534, 604, 607, 609, 612, 619, 624, 629, 640, 641, 717, 722, 725, 754, 755, 760, 801, 816, 820, 905, 916, 917, 931, 952, 953, 962**

REVIVALS

ANASTASIA—(1 hr. 45 min., '56) A fascinating mystery-melodrama of royal identity. A woman saved from drowning in Paris in 1928 is said to be the long-thought-dead youngest daughter of Czar Nicholas II. Elaborately produced and superbly played. With Ingrid Bergman, Yul Brynner, and Helen Hayes. Dir. Anatole Litvak. **86**

THE EARRINGS OF MADAME DE . . .—(1 hr. 42 min., '53) Max Ophuls's masterpiece, a witty, glamorous, sublimely ironic story of love and betrayal among the aristocracy. Starring the superb trio of Danielle Darrieux, Charles Boyer, and Vittorio De Sica. **8**

GASLIGHT (1944)—(1 hr. 54 min.) A romantic melodrama that's become a staple of TV comics ("the *Gaslight* bit") and is still hugely entertaining. A dishy Charles Boyer tries to drive his rich, fragile wife (Ingrid Bergman) crazy in a creamily photographed turn-of-the-century London setting. With a teenage minx named Angela Lansbury. Dir. George Cukor. **86**

GET OUT YOUR HANDKERCHIEFS—(1 hr. 50 min., '78) In French, Eng. subtitles. Bertrand Blier's exquisite high comedy about a distraught young husband (Gérard Depardieu) whose beautiful wife (Carole Laure) has gone into a mysterious funk. He picks up a Mozart-loving teacher (Patrick Dewaere) in a Paris restaurant and encourages him to go to bed with her. But her depression doesn't lift until she meets a thirteen-year-old boy who understands exactly what she wants. A courageous and enjoyable film. **2**

HAIR—(2 hr. 1 min., '79) Milos Forman has turned the sixties Broadway musical into an audacious, imposing, challenging work, better than the original. With John Savage and Treat Williams. **86**

IF . . .—(1 hr. 51 min., '69) An absurdist satire of the cruelty and psychological oppression in a traditional British boys' school, and at times a lyrical ode to the revolutionary spirit, very much of its time. With Malcolm McDowell, David Wood, Richard Warwick, and Christine Noonan. Dir. Lindsay Anderson. **2**

IT'S LOVE I'M AFTER—(1 hr. 30 min., '37) Leslie Howard and Bette Davis have a lot of fun chewing up the scenery in this bitchy comedy about the egotistic co-stars of a Shakespearean troupe. Olivia de Havilland plays the sweet young thing who falls for Howard's Romeo act. Dir. Archie Mayo. **8**

JULIET OF THE SPIRITS—(2 hr. 28 min., '65) In Italian, Eng. subtitles. Fellini's first film in color, and a complete departure from the neorealist subject matter of his earlier works. The film delves into the fantasies of a middle-aged woman, played by Fellini's wife, Giulietta Masina, revealing all of the character's neuroses in an overly long feast of cinematic flourishes. **9**

KLUTE—(1 hr. 54 min., '71) Jane Fonda is the confident, high-class call girl threatened by a psychotic client; she gives a remarkable, Oscar-winning performance (her first). The movie is a conventional thriller embellished with well-drawn characters and executed with extraordinary intelligence. Co-starring Roy Scheider as an evil pimp and Donald Sutherland as the upright cop. Dir. Alan J. Pakula. **9**

THE LONG, HOT SUMMER—(1 hr. 57 min., '58) A solid, enjoyable drama of the deep South, based on short stories by Faulkner, mixing raucous comedy, shrewd satire, and juicy romance. With Paul Newman, Orson Welles, Joanne Woodward, Anthony Franciosa, Lee Remick, and Angela Lansbury. Dir. Martin Ritt. **8**

MURDER AT THE GALLOP—(1 hr. 21 min., '63) A lively, amusing Agatha Christie mystery, with Miss Marple delightfully played by Margaret Rutherford. Based on *After the Funeral*. Dir. George Pollack. **8**

NEVER ON SUNDAY—(1 hr. 31 min., '60) In English and Greek, Eng. subtitles. Melina Mercouri stars in this witty, bawdy, and thoroughly enjoyable comedy about an American do-gooder in Greece who sets out to reform a local prostitute. Dir. Jules Dassin. **48**

PRIDE AND PREJUDICE—(1 hr. 58 min., '40) The best of M-G-M's adaptations of classic novels. Greer Garson is a little too matronly as Jane Austen's enchanting heroine, Elizabeth Bennet, but she's not the condescending bore she later became, and Laurence Olivier is witty and devastatingly attractive as the snobbish Darcy. It's worth the price of admission to hear Olivier say, as he refuses to dance at a ball, "I am in no humor tonight to give consequence to the middle classes at play." With Edna May Oliver. Dir. Robert Z. Leonard. **8**

SLEEPING BEAUTY—(1 hr. 15 min., '59) Walt Disney's animated classic about the beautiful princess put under an evil spell. Dir. Clyde Geronimi, Eric Larson, Wolfgang Reitherman, and Les Clark. G. **20, 38, 215, 304, 500, 501, 522, 525, 527, 602, 606, 607, 609, 613, 615, 624, 712, 722, 812, 900, 933, 967, 970, 971**

LA STRADA—(1 hr. 55 min., '54) In Italian, Eng. subtitles. One of Fellini's early, lyrical masterpieces, from the days before his style became overwhelmingly "Fellini-esque." Anthony Quinn is the brutish circus strongman, Giulietta Masina the waif he makes part of his entourage. Strong, touching, poetic. **9**

THX 1138—(1 hr. 28 min., '71) The individual-vs.-society theme is given a thoughtful *1984*-type science-fiction treatment in George Lucas's first feature. The characterizations are overly schematic, but the soundtrack and visual touches are imaginative. With Robert Duvall, Donald Pleasence, and Maggie McOmie. **86**

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SOLOS

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PIERRE ALECHINSKY—Paintings from the past 25 years, thru 5/17. Lefebre, 47 E. 77th (744-3384).

SHIRLEY BLEVIS/TOVA SADAN—Photographs of abstract patterns/Textural paintings made with stone, sand and earth. Thru 5/31. Urdang, 23 E. 74th (288-7004).

BYRON BROWNE—Ten abstract paintings from the '50s that interpret themes ranging from the mythological "Dance of Bacchus" to a contemporary fiesta, thru 5/24. Schelsinger-Boisante, 822 Madison (734-3600).

ANTHONY CARO—Recent figurative bronze sculptures and charcoal drawings, thru 5/24. Acquavella, 18 E. 79th (734-6300).

JOHN FERREN—Geometric color paintings from 1965–1969, thru 5/31. Perlow, 980 Madison (517-5858).

GWEN JOHN—Drawings, watercolors, and paintings, thru 6/13. Davis & Langdale, 231 E. 60th (838-0333).

HENRY KOERNER—Realist paintings, from 1930–1986, thru 5/24. ACA, 21 E. 67th (628-2440).

ROBERT MASON—Figure paintings that convey emotion and a remembered past, 5/8–31. C.D.S., 13 E. 75th (772-9555).

JOAN MITCHELL—Twenty-one new abstract paintings, thru 5/10. Fourcade, 36 E. 75th (535-3980).

AIKO MIYAWAKI—New sculptures, thru 5/24. Staempfli, 47 E. 77th (535-1919).

OWEN MORREL—"Atlas" sculpture and related drawings, thru 5/10. McCoy, 19 E. 71st (570-2131).

ODD NERDRUM—Romantic figure paintings apparently inspired by Caravaggio and Rembrandt, 5/10–6/7. Hamilton, 19 E. 71st (744-8976) and Germans Van Eck, 420 W. Broadway (219-0717).

GEORGIA O'KEEFFE—Selected paintings and works on paper; selections of American sculpture, 1811–1941, thru 6/6. Hirschl & Adler, 21 E. 70th (535-8810).

VAN DEARING PERRINE—Paintings of the Palisades, 1902–1912, thru 5/17. Graham, 1014 Madison (535-5767).

LIUBOV S. POPOVA/KAZIMIR S. MALEVICH—Collages, gouaches, and watercolors/Drawings. Thru 5/30. Hutton, 33 E. 74th (249-9700).

ARNULF RAINER—Paintings from the seventies, some over photographs, others over photographic images on canvas, thru 5/30. Kren, 22 E. 65th (861-9933).

RICHARD ROSENBLUM—Recent sculpture, thru 5/30. Stone, 48 E. 86th (988-6870).

JOHN SINGER SARGENT—"Sargent at Broadway—The Impressionist Years," including landscapes, figure scenes and informal portraits painted in France and England during the 1880's, thru 6/14. Kerr, 49 E. 82nd (628-1340).

HUGO SCHEIBER—A retrospective by this Futurist, thru 6/30. Kovesdy, 897 Madison (737-4563).

SCOTT SHERK—Painted mixed-media sculptures of wood and aluminum, thru 5/17. Cecil, 16 E. 72nd (517-3605).

MARIO SIRONI—Figurative paintings and works on paper, thru 5/31. Silberberg, 16 E. 79th (861-6192).

GRAHAM SNOW—Painted architectural constructions that look like English "follys," thru 7/31. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

THEODOROS STAMOS—Abstract paintings from 1946 to 1986, thru 5/24. Kouros, 23 E. 73rd (288-5888).

JORGE TACLA—Recent paintings with symbolic, pre-Columbian imagery, thru 6/1. Haime, 1000 Madison (772-7760).

SELINA TRIEFF—Recent figure paintings and works on paper, thru 5/30. Graham Modern, 1014 Madison (535-5767).

JAN TSCHICHOLD—Posters, advertisements, books, and letterheads by this Modernist designer, thru 6/6. Prakapas, 19 E. 71st (737-6066).

MARK TOBEY—Abstract paintings, drawings, and watercolors from the '40s through the '70s, thru 6/30. La Boetie, 9 E. 82nd (535-4865).

CY TWOMBLY—Eight major paintings from 1955–1969, thru 5/10. Hirschl & Adler Modern, 851 Madison (744-6700).

MARY ANN UNGER—An architectural installation that consists of a large painted aluminum temple which the viewer can walk through, thru 5/31. Sculpture Center, 167 E. 69th (879-3500).

VARLIN—Large-scale portraits and landscapes by a Swiss artist, thru 5/17. Bernard, 33 E. 74th (988-2050).

ANGELA VERDON/JOHN WARD—Recent pottery by two British artists, thru 7/11. Graham, 1014 Madison (535-5767).

MAX WEBER—Selected paintings, thru 5/29. Forum, 1018 Madison (772-7666).

57th Street Area

PAT ADAMS—Mixed-media works on paper, thru 5/17. Zabriskie, 724 Fifth (307-7430).

RUDOLF BAUER/SEYMOUR LIPTON—Early organic Expressionist works and later geometric abstract paintings/Drawings for sculptural ideas. Thru 5/21. Deutsch, 20 W. 57th (765-4722).

MICHAEL BOYD—Recent abstract paintings with saturated colors, fugue-like compositions, thru 5/24. Zarre, 41 E. 57th (752-0498).

SCOTT BURTON—New works in granite and wood, thru 5/31. Protetch, 37 W. 57th (838-7436).

MICHAEL BYRON—Diorama-like paintings of landscapes or isolated images with free-standing sculptures in front of them, 5/7–31. Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

ALAN DAVIE—Recent paintings and drawings with dreamlike, almost hallucinatory imagery, some of it inspired by West Indian culture, thru 5/31. Gimpel Weitzenhoffer, 724 Fifth (315-2033).

RICHARD DEACON—Long, loopy laminated-plywood sculptures that form abstract configurations, by a British artist, thru 5/31. Goodman, 24 W. 57th (977-7160).

BURGOYNE DILLER—Color drawings that were studies for the three themes which Diller pursued during his mature period, from about 1945 until his death in 1965, 5/8–7/6. Emmerich, 41 E. 57th (752-0124).

LYDIA DONA—Large-scale oil on acrylic on canvas paintings with technological and organic imagery, thru 5/31. Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

GONZALO FONSECA—Limestone sculptures of imaginary architectural structures, thru 5/31. Herstand, 24 W. 57th (664-1379).

LEON GASPARD—Paintings by a Russian-born Taos painter, best known for his images of New Mexico, thru 5/24. Berry-Hill, 743 Fifth (371-6777).

MILTON GLASER—Recent works, thru 5/10. Hammer Graphics, 33 W. 57th (644-4405).

JOHN GUNDELFINGER/MARGARET GRIMES—Romantic landscapes of western New Jersey/Realist paintings of Cape Cod scenes. Thru 5/28. Fischbach, 24 W. 57th (759-2345).

LEE HALL—Landscape paintings of ancient sites in Italy and Greece, thru 6/4. Armstrong, 50 W. 57th (582-8581).

ROBERT HUDSON—New bronze sculptures, thru 6/6. Frumkin, 50 W. 57th (757-6655).

BRYAN HUNT—Recent small-scale bronze sculptures on limestone pedestals, thru 5/31. Blum Helman, 8th Floor, 20 W. 57th (245-2888).

ALEX KATZ—Recent paintings, thru 5/24. Marlborough, 40 W. 57th (541-4900).

DIANE KEATON/R. D. HUGGINS—Paintings about Heaven, conceived by Keaton, painted by Huggins, thru 5/24. Wolf, 30 W. 57th (586-8432).

ELLSWORTH KELLY—Recent minimal paintings, thru 6/7. Blum Helman, 20 W. 57th (245-2888).

YVES KLEIN—Monochrome paintings and sponge reliefs, thru 5/31. Janis, 110 W. 57th (586-0110).

RICHARD MAURY—Realist paintings, by an American artist who has lived in Florence since 1960, of himself, his family, and his surroundings, thru 5/31. Wunderlich, 41 E. 57th (724-8779).

HENRY MOORE—"Homage to Henry Moore," including sculpture, drawings, and graphics, thru 6/14. Heidenberg, 50 W. 57th (586-3808).

WILLIAM PALMER—Realist paintings from 1926–1940, by this artist who studied with Thomas Hart Benton and worked as a mural painter for the W.P.A., thru 6/7. Midtown, 11 E. 57th (758-1900).

BEVERLY PEPPER—New sculptures with totemic and ritual overtones, thru 5/30. Emmerich, 41 E. 57th (752-0124).

JUDY PFAFF—"Apples and Oranges"—nine new wall constructions that bridge the gap between landscape and still life, Eastern and Western cultures, figuration and abstraction, thru 6/7. Solomon, 724 Fifth (757-7777).

PABLO PICASSO—Forty-five of his sketchbooks, made between 1894–1964, thru 6/8. Pace, 32 E. 57th (421-3292).

RICHARD POUSETTE-DART—Recent abstract paintings, thru 5/31. Del Re, 41 E. 57th (688-1843).

REBECCA PURDUM—Recent paintings by this young American luminist, thru 5/31. Tilton, 24 W. 57th (247-7480).

JOYCE TREIMAN—Recent paintings and drawings which contain self-portraits, of seaport scenes in 1930s fashion, thru 5/24. Schmidt-Bingham, 41 W. 57th (888-1122).

ELBERT WEINBERG—A retrospective of figurative sculpture, 1952–1986, thru 5/29. Borgenicht, 724 Fifth (247-2111).

East Village

FRANCESCO BONAMI—Figurative paintings inspired by childhood memories, thru 6/2. Sharpe, 175 Ave. B (777-4622).

MARSHAL HOPKINS—Small-scale paintings, thru 6/1. Cerigo, 202 Ave. A (777-2579).

HEDY KLINEMAN—Mixed media paintings entitled "Fashion Portraits," of New York trendsetters, thru 5/18, Sensory Evolution, 420 E. 13th (505-9144).

CARRIE LEDERER—Paintings of figures involved in ritualistic acts, surrounded by glyphic markings and symbols, thru 6/1. Pictogram, 443 E. 9th (505-5576).

RICK PROL—New paintings and drawings, thru 6/1. B-Side, 543 E. 6th (477-6792).

DAVID ROBBINS—Photographic works, some of them collaborative, thru 5/30. Nature Morte, 204 E. 10th (420-9544).

LINDA SALERNO—Large-scale gestural oil paintings that have the family as a theme, 5/8–6/1. Adams, 504 E. 12th (777-3366).

RUSSELL SHARON—Recent landscape paintings on canvas and wood, some with wood sticks attached to the surface, thru 6/1. Bromm, 170 Ave. A (732-6196).

ED VALENTINE—Paintings that are "a visual approximation of thought," thru 5/25. Avenue B, 167 Ave. B (473-4600).

SoHo and TriBeCa

RICHARD BECKETT—Constructions and new works on paper, thru 5/30. Toll, 146 Greene (431-1788).

TOM BILLS—Recent sculpture, thru 5/17. Plumb, 81 Greene (219-2007).

DEREK BOSHIER—Thickly impastoed oil paintings of American landscapes, with titles such as "Fashion Victim in the Snow," thru 5/31. Totah-Stelling, 152 Wooster (475-8330).

SIGRID BURTON—Abstract paintings with organic forms, thru 5/31. Patricia Hamilton at 112 Greene (966-3864).

KATHARINE T. CARTER—New paintings, thru 5/31. Bromm, 90 W. Broadway (732-6196).

ADAM CVIJANOVIC—Multi-panel, allegorical paintings with images from the past and present, thru 5/24. Cutler, 164 Mercer (219-1577).

HOUSTON CONWILL/MILTON KIOMISAR—An installation dedicated to the memory of artist Ana Mendieta/Large-scale light sculptures. Thru 5/31. Alternative Museum, 17 White (966-4444).

DOROTHY DEHNER—A retrospective of paintings, watercolors, and bronzes, plus recent large-scale outdoor sculptures, thru 5/28. Twining, 568 Broadway (431-1830).

ELAINE DE KOONING—New paintings, on canvas and plywood, thru 5/31. Gruenebaum, 415 W. Broadway (966-3646).

ELIZABETH DWORKIN—Abstract paintings that refer to landscapes, thru 5/31. Munroe, 415 W. Broadway (226-0040).

PERLE FINE—Abstract paintings from the '50s and '60s, by this artist who studied with Hans Hofmann, thru 5/24. Ingber, 415 W. Broadway (226-2221).

PIETRO FORTUNA—Paintings with stucco-like surfaces, of abstracted objects and structures, thru 5/30. Nosei, 100 Prince (431-9253).

BILL FREELAND/BILL BARRETTE— Recent sculpture/Works incorporating photographs, painting, and sculpture, 5/10–31. Oscarsson Siegeltuch, 568 Broadway (431-3550).

CHARLES HEANEY/ELIOT PORTER—Selected paintings, etchings, and woodcuts/Black-and-white photographs of the Southwest. Thru 5/31. Witkin, 415 W. Broadway (925-5510).

CINDY KANE/JONATHAN NASH GLYNN—Paintings with elements inspired by primitive cultures/Paintings and glazed ceramic urns. Thru 5/20. Littlejohn-Smith, 133 Greene (420-6090).

ANISH KAPOOR—New sculptures, both floor works and wall pieces, painted in primary colors, thru 5/31. Gladstone, 99 Greene (431-3334).

ELLSWORTH KELLY—Recent sculpture, thru 6/7. Blum Helman Warehouse, 80 Greene (245-2888).

CHRISTOPHER LE BRUN—Richly surfaced paintings from which emerge mysterious shapes that resemble horses, wings, and spheres, thru 5/24. Sperone Westwater, 142 Greene (431-3685).

CATHERINE LEE—Glazed-ceramic wall pieces, thru 5/16. Davis, 568 Broadway (219-1444).

CLAIRE LIEBERMAN/MARK SCHWARTZ—Sculptures of stacked, carved, and inlaid colored stone, plus larger marble pieces/Oil paintings that depict themes of psychological and sexual identity, thru 5/31. Baum, 109 Hudson (219-9854).

ROBERT LONGO—New large-scale works combining painting and sculpture, thru 5/31. Metro Pictures, 150 Greene (925-8335).

ROBERT MANGOLD—Six new large-scale paintings and works on paper, thru 5/24. Cooper, 155 Wooster (674-0766).

PETER MAX—Recent paintings and prints, thru 6/4. Jack, 138 Prince (226-1989).

TADEUSZ MYSLOWSKI—Abstract works that are grids of steel plates with baked-enamel surfaces, in a series entitled "New York Composites,"thru 6/7. Carpenter + Hochman, 420 W. Broadway (219-0110).

ROSEMARY NAEGELE—Paintings of buildings in New York, Rome, Venice, and Florence, thru 5/23. Blue Mountain, 121 Wooster (226-9402).

PETER NADIN/STEPHEN BUCKLEY—Paintings with self-referential elements/Large-scale abstract multi-panel paintings with three-dimensional wood and canvas construction, 5/10–6/4. Alexander, 59 Wooster (925-4338).

LOWELL NESBITT—New paintings and sculptures of imaginary gardens, thru 6/14. DiLaurenti, 383 W. Broadway (925-5100).

THOMAS NOZKOWSKI—Paintings of abstract organic forms with backgrounds that are densely painted or luminously veiled, thru 5/14. Esman, 70 Greene (219-3044).

ALBERT OEHLEN—Twelve new paintings that have interiors as a theme, some with mirrors collaged to the canvas, thru 5/24. Sonnabend, 420 W. Broadway (966-6160).

CARL PALAZZOLO—Abstracted landscape paintings in triptych format, 5/8–6/7. Stoler, 13 White (966-5090).

JERRY PETHICK—Sculpture and wall panels, thru 5/24. 49th Parallel, 420 W. Broadway (925-8349).

JOSEPH RAFAEL—New oil paintings and watercolors, some of which are Japanese landscapes, thru 5/14. Hoffman, 429 W. Broadway (966-6676).

HOWARD ROSENTHAL—Sculptures made with mirrors and lead, thru 5/23. 22 Wooster (431-6445).

CLAIRE SEIDL—New abstract paintings and works on paper, thru 5/31. Rosenberg, 115 Wooster (431-4838).

GARY STEPHAN—Recent paintings, plus selected oils on masonite from 1966, thru 5/31. Boone, 417 W. Broadway (431-1818).

RICARDO REGAZZONI—Gilded, geometrically faceted columns, along with working drawings and screens, thru 5/31. Green, 152 Wooster (982-3993).

MERLE TEMKIN—A site-specific installation, thru 5/24. Sensory Evolution, 492 Broome (334-9625).

BRUCE WALL/PHYLLIS BRAMSON—Three-dimensional paintings/New paintings and drawings, thru 5/31. Knowlton, 153 Mercer (431-8808).

ANDY WARHOL—His "Disaster" paintings, from 1963, thru 6/14. DIA Art Foundation, 77 Wooster (431-9232).

TAD WILEY—Minimal paintings on shaped pieces of pine wood, thru 5/31. Lang & O'Hara, 568 Broadway (226-2121).

KARL WIRSUM—A retrospective of paintings, drawings, sculpture, and prints from the last twenty years, by this Chicago artist, thru 5/24. Kind, 136 Greene (925-1200).

Other

JUDY CHICAGO—Large-scale "needleworked" paintings, drawings, and prints in a series entitled "The Birth Project," thru 6/15. Snug Harbor, 1000 Richmond Terrace, S.I. (718-448-2500).

ROBERT RAUSCHENBERG—White and black paintings, along with a group of small-scale collages, thru 5/31. Gagosian, 521 W. 23rd (807-0807).

GROUP SHOWS

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th (734-6300). Works on paper by 19th- and 20th-century painters; thru 6/10.

DIDIER AARON—32 E. 67th (988-5248). French paintings and drawings, 1780–1820; thru 6/7.

HOFFELD—1020 Madison (734-5505). "Animals in American Sculpture, 1915–1950," with works by Flannagan, Gross, Lachaise, Manship, Nadelman, Walters, Zorach; thru 5/31.

MATHES—851 Madison (249-3600). "Purism and the Spirit of Synthesis," with paintings and works on paper by Buchet, Hanson, Henri, Le Corbusier, Leger, Ozenfant; thru 5/31.

MAZOH—13 E. 76th (737-2203). Early Picasso drawings on loan from the collection of Maya Ruiz-Picasso; thru 6/28.

SIMON/NEUMAN—42 E. 76th (744-8460). Ink drawings, gouaches, and watercolors by Balthus, Calder, Grosz,

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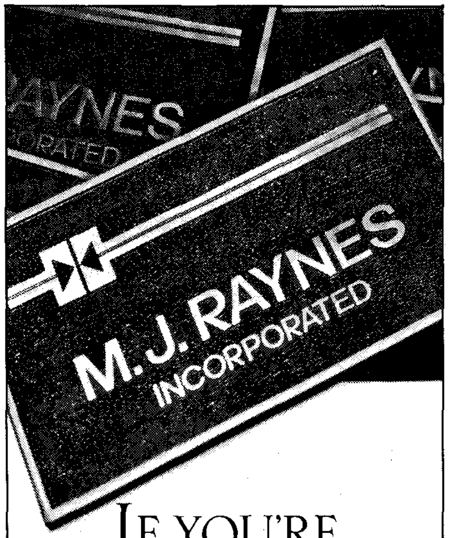

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ART

Klee, Leger, Masson, Matisse, Miro, Picasso; thru 5/24.

SPANIERMAN—50 E. 78th (879-7085). Paintings by Bierstadt, Cassatt, Chase, Inness, Lane, Prendergast, Sheeler, others; thru 6/21.

WILLARD—29 E. 72nd (744-2925). Part one of a 50th-anniversary exhibition, with works by Calder, Dehner, Feininger, Ferren, Graves, others; thru 5/10.

57th Street Area

FRENCH—41 W. 57th (308-6440). Representational paintings by Rovegno, Sullivan, Weiskopf; thru 5/24.

KENT—41 E. 57th (980-9696). "Absence and Presence," with works by Chasnik, Kelly, Malevich, Reinhardt, David Smith, Tony Smith; thru 5/24.

PACE—32 E. 57th (421-3237). Prints by Canaletto, Piranesi, Tiepolo; thru 5/24.

ROSENBERG—20 W. 57th (757-2700). Paintings and drawings with floating forms, by Brooks, Calder, Jenkins, Krasner, Tobey, Youngerman, others; thru 5/29.

SCHOELKOPF—50 W. 57th (765-3540). "City Streets," with paintings by Anderson, Birmelin, Clutz, Matthiasdottir, Moore, Thiebaud; thru 5/21.

East Village

MOKOTOFF—735 E. 9th (674-4677). "Heads"—paintings and sculpture by Abdel, Agostini, Baechler, Borofsky, Ernst, Frangella, Pavia, Resnick, others; thru 5/31.

SoHo and TriBeCa

CLOCKTOWER—108 Leonard (233-1096). "Engaging Objects: The Participatory Art of Mirrors, Mechanisms, and Shelters," with works by Acconci, Bill and Mary Buchen, Paik, Phillips, Rosenthal, others; 5/9–6/15.

DAVIS—568 Broadway (219-1444). Inaugural exhibition, with works by Belag, Feinberg, Gitlin, Lee, Lieberman, Parcher, Wilson; thru 5/15.

DRAWING CENTER—137 Greene (982-5266). "The Northern Landscape: Flemish, Dutch and British Drawings From the Courtauld Collections"; thru 7/26.

EXIT—578 Broadway (966-7745). Works by contemporary Irish artists, selected by Lucy Lippard; thru 5/31.

STEINBAUM—132 Greene (431-4224). "Let's Play House," with works by Applebroog, Bourgeois, Byars, Hammond, Pollock, Scanga, Schapiro, others; 5/7–31.

Other

JACOB K. JAVITS FEDERAL BUILDING—26 Federal Plaza. Mon.–Fri. 9–5. Works by 35 sculptors honoring the Statue of Liberty; thru 5/30.

PRATT—160 Lexington (718-636-3517). "The Artist and the Quilt," thru 5/28.

P.S. 1—46-01 21st St., L.I.C. (718-784-2084). "Images of the Unknown: An Aesthetic Exploration of Making and Seeing Art," with works by Byars, Chand, Colette, Horn, McCoy, Parker, Pereire, Pisani, Saret; thru 6/15.

PHOTOGRAPHY

BILL BRANDT—Vintage photographs, thru 6/7. Burden, 20 E. 23rd (505-5555).

ANDREW BUSH—Large color prints documenting his two-year sojourn in Kilkenny, Ireland, and later work carried out in Los Angeles, where he now lives; thru 6/7. Lieberman & Saul, 411 W. Broadway (431-0747).

FACCHETTI—211 E. 3rd (473-9815). Photographs that have the television as a motif, by Baldessari, Barrow, Callahan, Friedlander, others; thru 5/25.

BERNARD FAUCON—Fresson color photographs in a series entitled "The Rooms of Love," thru 5/24. Castelli Graphics, 4 E. 77th (288-3202).

STEPHEN FRAILEY—New photographs, thru 5/30. 303 Park Ave. South (477-4917).

BENNO FRIEDMAN/MARGARETTA K. MITCHELL—Recent large-scale mixed-media works/A portfolio of twelve photogravures of dance in the tradition of Isadora Duncan. Thru 5/22. Pfeifer, 568 Broadway (226-2251).

HIROSHI HAMAYA—Documentary photographs and landscapes, thru 6/7. ICP Midtown, 77 W. 45th (536-6443) Mon.–Fri. 11–6, Sat. 12–5. $1.

I.C.P.—1130 Fifth (860-1777). Tues. 12–8 (5–8 free), Wed.–Fri. 12–5, Sat.–Sun. 11–6. "Photography in Africa, 1849–1918," with 120 images from European and American collections; "South Africa: The Cordoned Heart"—photo-essays by twenty South African photographers; 5/9–6/22.

KENKELEBA HOUSE—214-16 E. 2nd (254-5269). Contemporary Afro-American photography from Chicago and New York, by Abernathy, Cowans, Ferrill, Gray, Muhammad, Taylor, others; thru 5/18.

PABLO PICASSO/BILL BRANDT—Photographs of and by Picasso/Twenty of his most famous photographs of nudes, thru 8/4. Pace/MacGill, 11 E. 57th (759-7999).

PAUL ROSIN—Photographs about stylized beauty, lust, and violence, thru 5/29. Area X, 200 E. 10th (477-1177).

SCHREIBER/CUTLER—171 Spring (925-1441). Photographs by Da Cueva, Hannock, White; 5/7–30.

GARRY WINOGRAND—Photographs in the Seagram collection, from the famous Marilyn Monroe image taken in 1955, to a 1981 portrait of John Huston, plus works from two projects, thru 6/26. Seagram Building, 375 Park (572-7379).

PERFORMANCE

DANSPACE—St. Mark's Church, 10th St. and Second Ave. (674-8112). 5/10–11 at 8:30: Mary Shultz and Nicky Paraiso in "She Wants to Talk and He Wants to Dance." $6.

LA MAMA ANNEX—74A E. 4th (475-7710). Thru 5/25: Wed.–Sun., at 7:30: Ping Chong's "Kindness." Wed.–Thurs. $12, Fri.–Sun. $15.

LIMBO—647 E. 9th (228-3000). Thurs.–Sun., thru 5/11 at 8: Rhodessa Jones and Idris Ackamoor in "The Legend of Lily Overstreet." $10.

OHIO THEATER—66 Wooster (226-7321). Thru 5/24 at 8 and 9:30: Armand Saiia and Katy Bolger's "Living Cave Paintings." $12.

P.S. 122—150 First Ave. (477-5288). 5/8–11 at 8: John Kelly in "Born With the Moon in Cancer." At 10: David Cale in "The Redthroats." At 12 a.m.: Iris Rose in "The End of the World." 5/9 at 10:30: Jim Neu's "Duet for Spies." 5/10 at 10:30: Beth Lapidus in "Beth of Both Worlds." $6.

WHITNEY MUSEUM AT PHILIP MORRIS—120 Park (878-2453). 5/13 at 7:30: Fred Houn and the Asian American Art Ensemble present excerpts from "Bamboo That Snaps Back: A Performance Art Odyssey." Free.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . Gypsies: Photographs by Jan Yoors, 1930s–1970s; thru 7/27.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . A Window to the Orient: The Victorian Photographs of John Thomson; thru 8/3.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Building a Borough: Architecture and Planning in the Bronx, 1890–1940; thru 9/1.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Contemporary American Ceramics; thru 5/20 . . . Contemplating the American Water-color; thru 5/26 . . . Michelle Stuart—Paradisi: A Garden Mural; thru 6/16 . . . Curator's Choice: The Arts of Central Africa; thru 6/30 . . . Third Western States Exhibition; thru 7/28.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2.50, seniors and students $1.50 . . . African Aesthetics: The Carlo Monzino Collection; thru 9/7.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Toys from the Nuremberg Spielzeugmuseum; thru 5/11 . . . Playing Cards; thru 5/25 . . . La Nijinska: A Dancer's Legacy; thru 7/13 . . . Bon Voyage!, Designs for Travel; thru 7/13.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. The Healing Arts in Early America; thru 6/20.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted . . . J.-A.-D. Ingres: Fifty Life Drawings from the Musee Ingres at Montauban; thru 6/15.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3.50, students and seniors $2. (Free Tues. 5–8) . . . Charles Seliger; thru 5/18 . . . German Realist Drawings and Watercolors of the 1920s; thru 7/6 . . . By the Muse Inspired; thru Nov . . . Enzo Cucchi; thru 7/6.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . *The Holocaust* by George Segal . . . SNEH by Buky Schwartz; thru June . . . The Jews of Kaifeng: Chinese Jews on the Banks of the Yellow River; thru 6/15 . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Justice in Jerusalem Revisited: The Eichmann Trial 25 Years Later; thru 5/11.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Costumes of Royal India; thru 8/31 . . . A Picture of Medieval Life; thru 6/29 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . The Architecture of Richard Morris Hunt; thru 6/15 . . . Gothic and Renaissance Art in Nuremberg; thru 6/22 . . . Rodin: The B. Gerald Cantor Collection; thru 6/15 . . . The Michael C. Rockefeller Wing: Recent Acquisitions; thru 7/13 . . . The Elegant Brush: Chinese Painting Under the Ch'ien-Lung Emperor (1735–1795); 5/10–8/3. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–Sun. 9:30–4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation . . . Gustav Mahler (1860–1911); Franz Liszt (1811–1886); thru 7/31 . . . Pre-Romanesque Masterpieces of Illumination; thru 7/31 . . . From Merchants to Emperors: British Artists in India, 1757–1930; thru 7/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $1; free Tues. eve. Liberties With Liberty; thru 5/18.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Special screenings daily . . . Bob Hope: A Half Century of Radio and Television; thru 6/14.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tues.–Sun. 12–6. $3; children and seniors $1.75. In Perspective: permanent exhibition on the history and development of holography . . . Light Years . . . Dieter Jung: Installations; thru 6/29 . . . Illusion: Between Life and Art; thru 9/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. Richard Serra: Sculpture; thru 5/13 . . . W. Grancel Fitz: Advertising Photographs, 1929–1939; thru 6/24.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5.

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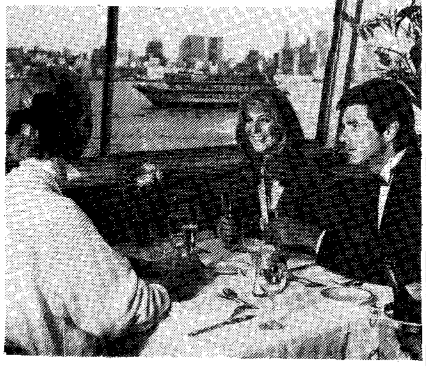

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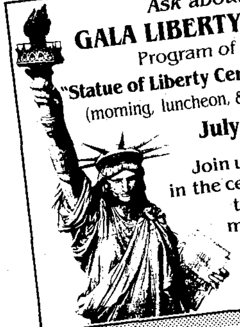

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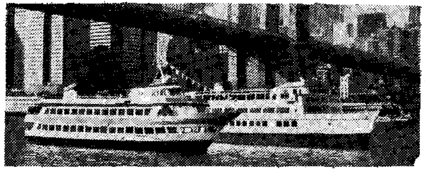

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NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2.50, seniors and students $2 . . . The Architect and the British Country House; thru 6/29.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8. Thurs.-Sun. 12-6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50; children free. Women, Men, and Children Working as Artists; thru 6/12. . . "Sots Art," thru 6/12.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Sat. 10-5, Sun. 1-5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . P. T. Barnum: Prince of Humbug, Merchant of Delight; thru 6/15 . . . Liberty's Legacy: Photographs of New York's Ethnic Festivals; thru 9/28.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Designs in Jazz by David Stone Martin; thru 6/14 . . . A Building to Celebrate; thru 5/31. . . Berg Collection of English and American Literature; thru 11/1. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. The Performing Arts of India; thru 5/17.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.-Fri. 10–5; Sat.-Sun. 12–5:30. Contribution suggested. . . The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo. . . . The Richmond Hill Series: Paintings by Irene Buszko; thru 5/18 . . . After Matisse; thru 5/25 . . . "Fish Condos" by Joey Skaggs; thru 5/25.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10–5, Sat.-Sun. 1–6. $1:50; children 50¢. Al Loving: Departures; thru 6/12 . . . Howardena Pindell: Odyssey; thru 6/12 . . . The Hale Woodruff Memorial Exhibition: Emerging Artists From the Southwest; thru 6/12.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.-Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Eric Fischl; thru 5/11 . . . Alex Katz Retrospective; thru 6/15 . . . Sacred Images in Secular Art; thru 7/13. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Yasuo Kuniyoshi (1889–1953); thru 6/19. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Figure as Subject: The Last Decade; thru 6/4.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 5/7 at 2: Contemporary Art, Part II. On view from 5/2. 5/13 at 10 & 2: Modern Prints and Illustrated Books. On view from 5/9. **East,** 219 E. 67th St. (606-0400). 5/8 at 10: Antique and Fine Jewelry. On view from 5/3. 5/12 at 6: Fine Oriental Rugs and Carpets. On view from 5/8. 5/13 at 10 & 2: 19th- and 20th-Century Photographs. On view from 5/9.

DOYLE—175 E. 87th St. (427-2730). 5/7 at 10: Important 17th- and 18th-Century English and Continental Furniture and Decorations. On view from 5/3.

PHILLIPS—406 E. 79th St. (570-4830). 5/10 at 11: Lead soldiers and toys. On view from 5/4. 5/17 at 10:30: English and Continental furniture, silver, and European and Oriental Ceramics and Works of Art. On view from 5/11.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 5/12 at 10:15 & 2: Photographs. On view from 5/8. 5/13 at 7: Five Paintings From the Collection of Mr. and Mrs. David Bakalar. On view from 5/8. 5/13 at 7: Impressionist and Modern Paintings and Sculpture, Part I. On view from 5/8. 5/14 at 10:15: Impressionist and Modern Drawings and Watercolors. 5/15, 16 at 10 and 2: Impressionist and Modern Art and Sculpture, Part II. 5/20 at 10:15 and 2: Pre-Columbian Art.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

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Wednesday, May 7

AMERICAN SYMPHONY ORCHESTRA, Tamas Vasary conductor; pianist Natalie Hinderas. Works by Mendelssohn, Davies, Rachmaninoff. Carnegie Hall at 8. $8.50–$17.50.

ARTURO DELMONI, violinist. With pianist Meg Bachman Vas. Music of Grieg, Faure, Dello Joio, Mendelssohn, Tartini, Vieuxtemps. Alice Tully Hall at 8. $12.

VIOLINCELLO SOCIETY—With cellists Carter Brey, Charles Curtis, Gary Hoffman, Stephen Kates, Barbara Stein Mallow, Sharon Robinson, Jeffrey Solow, Bonnie Thron. Works of Bach, Purcell, Stravinsky, Cooper, Shulman. Merkin Concert Hall at 8. $12.

ISRAELA MARGALIT, pianist/**CAROLE FARLEY,** soprano/**IDA LEVIN,** violinist/**NATHANIEL ROSEN,** cellist. All-Mendelssohn program. Carnegie Recital Hall at 8. $12.

JAZZ BAND—Hunter College, Lexington Ave. and 69th St. (772-5020), at 2:30. Free.

AMERICAN NEW MUSIC CONSORTIUM—Catherine Rowe, soprano, Bohdan Hilash, clarinet. Works by Gottlieb, Smaldone, Yedidia, Kupferman. Loeb Student Center/NYU, 566 LaGuardia Place (598-3491), at 8. $5.

THE NEW YORK KAMMERMUSIKER AND FRIENDS—Music of F. J. Hayden, J. H. Collier, Praetorius, Thomson, Hindemith, Gottschalk; folksongs of Argentina, Brazil, Bolivia, Ecuador. Center for Inter-American Relations, 680 Park Ave. (249-8950), at 8. $8.

ANDY STATMAN AND HIS KLEZMER ORCHESTRA—Traditional instrumental music of the Ashkenazy. Temple Shaaray Tefila, 250 E. 79th St., at 7:30. $5 donation.

NAGAUTA TO-ON-KAI—Kabuki music. Japan Society, 333 E. 47th St. (832-1155), at 8. $15.

CHARLES HANSEN, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

CAROL FREDETTE, vocalist. Jazz at St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

NANCY COOPER, organist. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

LEHMAN COLLEGE JAZZ ENSEMBLE—Lehman College Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8247), at 12:30. Free.

Thursday, May 8

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Jerome Lowenthal, violinist James Buswell, cellist Leslie Parnas, oboist Leonard Arner, bassoonist Loren Glickman. Haydn's Sinfonia Concertante in B-Flat, Druckman's *Maga* (world premiere), Tchaikovsky's Piano Concerto No. 2. Avery Fisher Hall at 8. $6–$30. Note: rehearsal Thurs. only, at 9:45 a.m.; $3.

OPERA ORCHESTRA OF NEW YORK, Eve Queler conductor; soprano Ghena Dimitrova, tenor Piero Cappuccilli. "A Verdi Gala Recital." Carnegie Hall at 8. $45, $60.

PAT METHENY AND ORNETTE COLEMAN—Jazz. Town Hall at 7:30 and 10:30. $20.

NEW YORK CHAMBER SOUND—Paul Clive conductor. Music of Hindemith, Bach, Barber, Mozart. Merkin Concert Hall at 8. $10.

PAULETTE ATTIE, soprano, with tap dancer Charles "Cookie" Cook. "By Jove, by Jing, It's Paulette's Spring Sing!" Music from Gershwin to Puccini. Carnegie Recital Hall at 2. $12.

RONALD SADOFF, pianist. Carnegie Recital Hall at 8:30.

NAGAUTA TO-ON-KAI—See 5/7.

AMERICAN NEW MUSIC CONSORTIUM—Carlo A. Neri, pianist/composer, Andrea Franceschelli, oboist. Music of Arcangeli, Berio, Bertaina, Pousseur, Castiglione, Neri. Loeb Student Center/NYU, 566 LaGuardia Place (598-3491), at 8. $5.

PAQUITO D'RIVERA AND TRIO MUSICA HISPANA—Chamber music. Center for Inter-American Relations, 680 Park Ave. (249-8950), at 8. $11.

CHAMBER SOUND—With the Wave Hill Chamber Players. Works by Ravel, Martinu, Mozart, Klughardt, Hindemith. Merkin Concert Hall at 8. $10.

RITA GARDNER AND BUDDY BARNES—Theater songs of the '20s. St. Peter's Church, Lexington and 54th St. (935-2200), at 8. $8 donation.

AULOS ENSEMBLE—With guest Stanley Ritchie, baroque violin. 17th- and 18th-century chamber music performed on original instruments. St. Michael's Church, 225 W. 99th (567-2069), at 8. $10.

ART MOB—"Love Songs, Sacred and Profane." R. C. Erpf Gallery, 568 Broadway (925-6160), at 7:30. Free.

PETR KOTIK, flutist/**DON YALLECH,** percussionist/**LISA TERRY,** violist/**GWENDOLYN TOTH,** harpsichordist. Music of Bach, Kotik, C. P. E. Bach, Gibson, Benda. St. Stephen of Hungary Church, 414 E. 82nd St. (861-8500), at 7:30. $4 donation.

ASCENSION DAY SERVICE—Choir of Trinity Church. Music of Rorem and Mozart. Trinity Church, Broadway at Wall St., at 12 noon. Free.

MANNES BAROQUE ENSEMBLE—Music of Couperin and Leclair. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

DALTON GANG JAZZ BAND—Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

ALEXANDER STRING QUARTET—Music of Haydn and Berg. Baruch College, 17 Lexington Ave. (505-5891), at 4:30. Free.

SPECULUM MUSICAE—With soprano Judith Bettina. Music of Sessions, Takemitsu, Cordero, Foss. Brooklyn Academy of Music, Lepercq Space, 30 Lafayette Ave., Brooklyn (718-636-4122), at 8. $7.50.

BARGEMUSIC—Violinist Ik-Hwan Bae, pianist Stephanie Brown, violinist Julie Rosenfield, cellist Fred Sherry, violist Walter Trampler. Music of Dohnanyi, Dvorak. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10.

Friday, May 9

NEW YORK PHILHARMONIC—At 2. See 5/8.

REGGAE SUN FEST USA '86—With Third World, Burning Spear, others. Felt Forum, Madison Square Garden, at 9. $20.

NEW YORK CHORAL SOCIETY, Robert DeCormier conductor; tenor David Gordon. Berlioz's *Requiem.* Carnegie Hall at 8. $6–$20.

SEOUL PHILHARMONIC ORCHESTRA, Chai-Dong Chung conductor. Music of Smetana, Byong-Kon Kim, Tchaikovsky, Rachmaninoff. Avery Fisher Hall at 8. $15, $25.

NEWBAND—Music of Wiegold, Cage, Schwartz, Cameron, Vierk, Drummond. Carnegie Recital Hall at 8. $10.

JOSE JOSE, singer. Radio City Music Hall at 8. $20, $25.

SPECULUM MUSICAE—See 5/8. Cooper Union, 7th St. and Third Ave. (718-636-4120), at 8. $7.50.

EMERSON STRING QUARTET/POMERIUM MUSICES. "Concerts for a Non-Nuclear Future." Music of Brahms and des Prez. The Church of the Holy Trinity, 316 E. 88th (533-0008). $8.

ARTO LINDSAY/BILL FRISELL, guitarists. "Old Sambas in New Settings." Center for Inter-American Relations, 680 Park Ave. (249-8950), at 8. $12.

ERNEST ULMER, pianist. Works by Debussy and Faure. Manhattan School of Music, 120 Claremont Ave. (749-2802). Free.

MOLLIE GLAZER, viola da gamba/**PATRICK O'BRIEN,** theorbo. Music of Frescobaldi, Bach, Paxton, Marais. The Vineyard, 309 E. 26th St. (683-0696), at 8. $12, table seating, or $8.

ART MOB—At 8. See 5/8.

EDDY KRONENGOLD AND ELINOR AMLEN, duo-pianists. Music of Saint-Saens, Brahms, Chopin, Dell Joio. Third Street Music School Settlement, 235 E. 11th (777-3240), at 8. Free.

BILL MAY, pianist. Jazz at Noon, a lunch-hour jam session. Cafe 43, 147 W. 43rd St. (869-4200). $4.

JAMES CLEVELAND AND DOROTHY NORMAN—An evening of gospel music. Apollo Theater, 253 W. 125th (661-3344), at 8. $5–$25.

JANACEK CHAMBER ORCHESTRA—With pianist Michael Ponti; violinist Vitezslav Kuznik. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. (662-2133), at 7:30. Free.

SUKAY—Songs and instrumental music of the Bolivian Andes. Washington Quare Church, 135 W. 4th St. (362-3366). $10.

YASHA KOFMAN, classical guitarist. Works by Bach, Scarlatti, Giuliani, Sor, Tarrega, others. St. Peter's Church, Lexington Ave. at 54th St. (757-3255), at 8. $8.

SOIREE MUSICALE—Chamber music. Centerfold Coffeehouse, 263 W. 86th (866-4454).

BARGEMUSIC—Violinist Ik-Hwan Bae, violist Paul Neubauer, violinist Eriko Sato, cellist Fred Sherry. Music of Haydn and Brahms. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10, $12.

ALEXANDER KOUGUELL, cellist/**MAURICE KOUGUELL,** violist/**MIRIAM BRICKMAN,** pianist/**NAOMI DRUCKER,** clarinetist. Selected instrumental works by Arkadie Kouguell. Free Synagogue of Flushing, 41-60 Kissena Blvd. (961-0030), at 8:30. Free.

CARL FINGER, guitarist. Folk music. Good Coffee

House, 53 Prospect Park West, Brooklyn (718-768-2972), at 9:30. $4.

Saturday, May 10

TORONTO SYMPHONY, Andrew Davis conductor; pianist Alexander Toradze. Rachmaninoff's Piano Concerto No. 2 in c, Op. 18, Mendelssohn's "The Hebrides" Overture, Stravinsky's *Petrouchka.* Carnegie Hall at 8. $12–$20.

TONY BENNETT—Radio City Music Hall at 8. $20, $25.

BENITA VALENTE, soprano. With pianist Lydia Artymiw. Songs by Strauss, Schumann, Brahms, Faure, Obradors, Ravel. Alice Tully Hall at 8. $16.

JULIE HOLTZMAN, pianist. With flutist Samuel Baron. Music of W. A. Mozart, F. X. Mozart, F. P. Schubert. Merkin Concert Hall at 9. $10, $12.50.

CARIBBEAN ALL-STAR FESTIVAL—With Mighty Sparrow, Lord Kitchener, others. Felt Forum at Madison Square Garden. $18, $20.

DIZZY GILLESPIE AND MIKE LONGO TRIO—A "Peace Concert." Greenwich Village School, P.S. 41, 11th St. at Ave. of the Americas, at 7:30. $8.

RENE STAAR, violinist. Carnegie Recital Hall at 8:30.

REGGAE SUN FEST USA '86—At 3. See 5/9.

RICHARD SAVINO, guitarist. Carnegie Recital Hall at 5:30.

JAMES CLEVELAND AND DOROTHY NORWOOD—At 8 and 11. See 5/9.

VOICES OF HOPE—Carnegie Recital Hall at 2.

AMERICAN NEW MUSIC CONSORTIUM—Clarinetist Charles Steir and saxophonist Gary Louie. Music of Mayer, Vlahopoulos, Britten, Cage. New Museum, 583 Broadway (219-1222), at 2. Free. At 8: Dinos Constantinides, composer/violinist. Music of Van de Vate, Mamiok, Constantinides, Amos Enos Gallery, 164 Mercer (226-5342).

CHELSEA CHAMBER ENSEMBLE—Works by Beethoven, Kreisler, Wieniawski, Bartok, Mendelssohn. Church of the Holy Apostles, 296 Ninth Ave., at 3. $5.

ARNOLD GREENWICH, oboist. Theodore Roosevelt Birthplace, 28 E. 20th St. at 2. Free.

OLA BELLE AND BUD REED/THE WHITSTEIN BROTHERS/BESSIE ELDRETH—Country music. Washington Square Church, 135 W. 4th St. (362-3366). $10.

EUTERPEAN CHORAL ENSEMBLE, Philip A. Olsen conductor. Music of Brahms, Barber, Debussy, Monteverdi. St. Peter's Church, Lexington Ave. at 54th (873-4017), at 8. $10.

JORY VINIKOUR, pianist. Works by Sweelinck, Cuckson, Haydn, Loeb, Ginastera. Fourth Universalist Church, 4 W. 76th, at 4:30. Free.

MANHATTAN MOZART ORCHESTRA, John Keenan conductor. Union Theological Seminary, James Chapel, 121st St. and Claremont Ave., at 4. $3.

YO-YO MA, cellist. With pianist Patricia Zander. Music of Locatelli, Bach, Debussy, Beethoven, Chopin. Brooklyn Center, Brooklyn College, Flatbush and Nostrand Aves. (718-780-5291), at 8. $8–$17.

EMERSON QUARTET—With violist Scott Nickrenz, cellist Carter Brey. Sextets by Tchaikovsky and Brahms. BAM, 30 Lafayette Ave., Brooklyn (718-636-4100), at 8:30. $9.

HAYDN-MOZART CHAMBER ORCHESTRA—Music of M. Haydn, M. Bliss (world premiere). Cathedral Pavilion, Jay and Tillary Sts., Brooklyn, at 8. $7.50.

Sunday, May 11

TORONTO SYMPHONY, Andrew Davis conductor; pianist Alexander Toradze. R. Strauss's *Daphne.* Carnegie Hall at 7:30. $18–$50.

TONY BENNETT— Radio City Music Hall at 3. $20, $22.50.

DAVID WATKINS, pianist. Music of Beethoven, Sessions, Martin, Liszt, Debussy. Carnegie Recital Hall at 8:30. $7.50.

GLENN BRANCA AND ENSEMBLE/ANTHONY DAVIS AND EPISTEME—Premieres of new works. Alice Tully Hall at 8. $12.

MIDDLE EAST FESTIVAL OF MUSIC AND DANCE—Avery Fisher Hall at 7:30. $6–$40.

ART BLAKEY TRIBUTE—Jazz. With Art Blakey, Wynton Marsalis, Woody Shaw, Reggie Workman, Billy Pierce, Curtis Fuller, Walter Davis. Apollo Theater, 253 W. 125th St. (749-5838), at 7:30. $5–$25.

SVJETLANA KABALIN, flutist. Works by Blavet, Bach, Saylor, Reinecke, Taffanel. Carnegie Recital Hall at 5:30. $7.50.

BRONX ARTS ENSEMBLE, Morton Gould and Thomas Booth, conductors; mezzo-soprano Mary Ann Hart, tenor Arturo Spinetti, bass Kenneth Bell. Music of Miranda, Gould, Currie. Merkin Concert Hall at 8. $8.

ANA MARIA TRENCHI DE BOTTAZZI, pianist. Music of Bach, Chopin, Canapa, Mussorgsky. Carnegie Hall at 2:30.

ASPEN WIND QUINTET/MIRO QUARTET—"The Chamber Music of Jon Polifrone." Merkin Concert Hall at 3. $10.

NICOLAS COLLINS/VIRGIL MOOREFIELD/BEN NEILL/WILLY SCHNEIDER—New music. La Galleria, 6 E. 1st St. (505-2476). Contributions.

VINTAGE JAZZ AT THE VINEYARD—At 5: Peter Ecklund and his Trio; at 8:30: clarinetist/saxophonist Ken Peplowski. The Vineyard, 309 E. 26th St. (683-0696). $8.

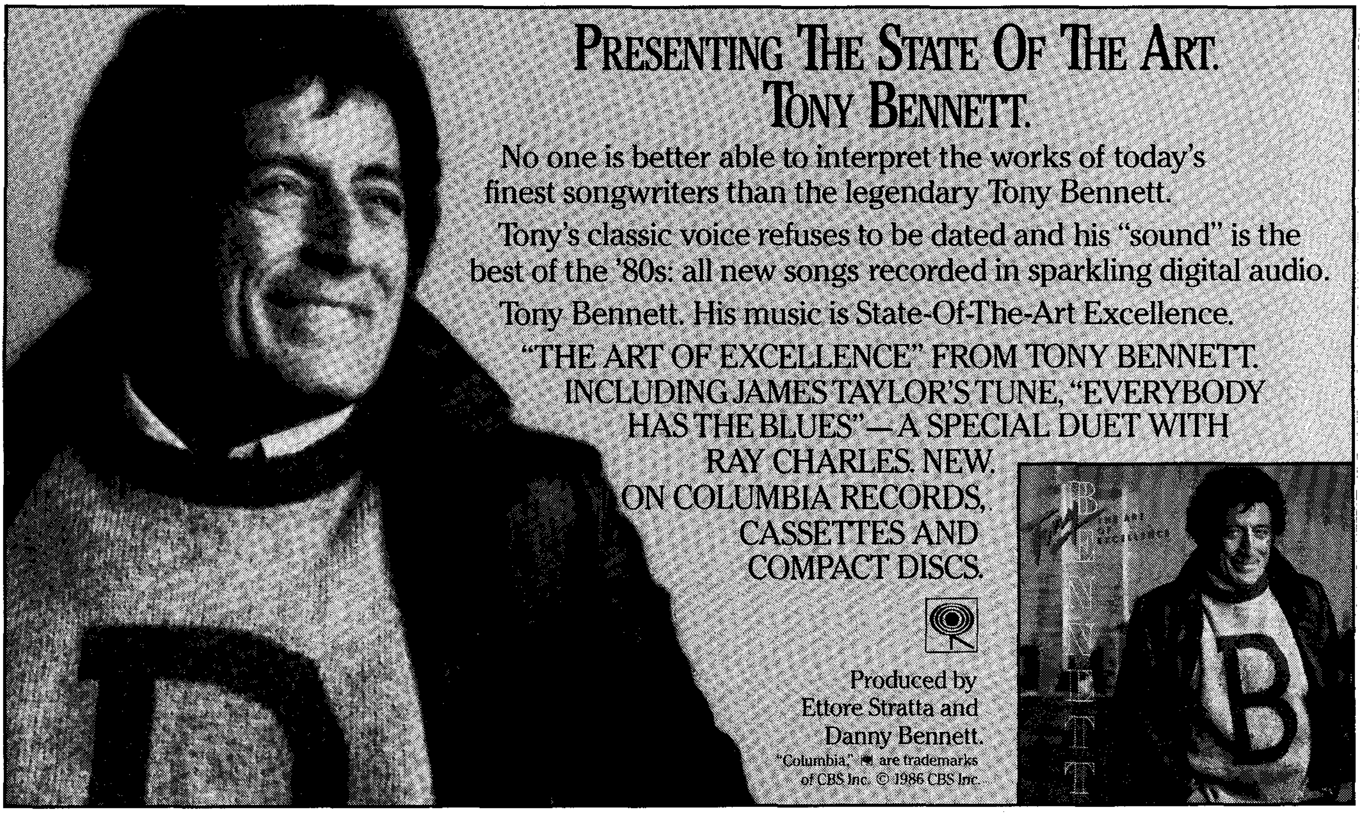
BROOKLYN HEIGHTS ORCHESTRA, Arturo Delmoni conductor. Brooklyn Museum, Eastern Pkwy., at 1:30. Free with museum admission.

EMERSON QUARTET—At 2. See 5/10.

CONSERVATORY ORCHESTRA, Dorothy Klotzman conductor; soprano Marjorie Patterson, violinist Naoko Tanaka, violist Masao Kawasaki. Brooklyn Center, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 2. $5–$25.

BARGEMUSIC—See 5/8. Today at 4.

CONCERTS IN CHURCHES—Craig Harris, trombonist. A Mother's Day concert. St. Peter's Church, Lexington Ave. at 54th St., at 7:30. $6 . . . **Judith Malafronte,** mezzo-soprano; harpsichordist Daniel Beckwith. Works by Handel, Vivaldi, Stradella, Rossi, d'India, Gabrielli, Strozzi. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St., at 3:30. Free . . . **Patrick McCarty,** trombone, with Steve Shulman, trombone, Steve Turre, trombone, Don Yallech, marimba, Gwendolyn Toth, organ. Music of Frescobaldi, Kosteck, Benson, Brant, Cage. St. Stephen of Hungary Church, 414 E. 82nd St., at 7:30. $4 . . . **Janet Ariosto,** mezzo-soprano, and John Cartwright, pianist. A program of arias and art songs. Church of the Epipha-



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ny, York Ave. at 74th St. Free . . . **Adson Trio.** Early music. St. Ignatius Episcopal Church, 552 West End Ave., at 8. $5.

Monday, May 12

ORCHESTRA STRINGS, Dino Anagnost, conductor; pianist Charles Wadworth. Purcell's Chacony in g, Holst's *St. Paul's Suite,* Smith's *By Yearning and By Beautiful,* Bloch's Concerto Grosso for Strings With Piano, Dvorak's Nocturne for Strings in B, Op. 40. Alice Tully Hall at 8. $10–$25.

PAULINA RUVINSKA, pianist. Carnegie Recital Hall at 8.

ARLEEN AUGER, soprano/**STANLEY RITCHIE,** baroque violin/**MALCOLM BILSON,** fortepiano. Music of Beethoven, Mozart, Haydn. Merkin Concert Hall at 8. $10.

AMERICAN JAZZ ORCHESTRA, John Lewis conductor. Cooper Union's Great Hall, 7th St. at Third Ave. (254-6374), at 8. Free.

AMERICAN NEW MUSIC CONSORTIUM—Roberto Fabbriciani, flutist and Carlo Alberto Neri, pianist. New works of Italian composers. Music Bldg., Lehman College, Bedford Park Blvd. West, at 12:30. Free; NYU Contemporary Chamber Players and the New Repertory Ensemble of New York. NYU Theater, 35 W. 4th St., at 8. $5.

CONCERTS-TO-GO—Singers and instrumentalists. St. Paul's Chapel, Broadway and Fulton St., at 12 noon. Free.

Tuesday, May 13

NEW YORK PHILHARMONIC—See 5/8. Tonight at 7:30.

POLLY FERMAN, pianist/**GERHARD EDERY,** bass-baritone. Works by Montsalvatge, Albeniz, Lecuona, Gottshalk, Barber, Smith, Nazareth, Ginastera. Merkin Concert Hall at 8. $10.

CHRISTOPHER OLDFATHER, pianist. Music of Bartok, Debussy, Ravel, Sessions, Goodman. Carnegie Recital Hall at 8. $8.

LINDA CHESIS, flute/**SARA CUTLER,** harp. Music of Vinci, Britten, Saint-Saens, Biber, Saylor, Inghelbrecht. Merkin Concert Hall at 2. $5.

ALICE MARIE NELSON, mezzo-soprano/**WILLIAM HICKS,** pianist/**PEGGY WILTROUT,** oboist. Works by Philidor, Bach, Debussy, Granados, Copland. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5 donation.

NOEL LEE, pianist. "The Piano Music of Claude Debussy." CUNY Graduate Center, 33 W. 42nd St. (790-4554), at 8. Free.

AMERICAN NEW MUSIC CONSORTIUM—NYU Contemporary Chamber Players and the New Jersey Guild of Composers. NYU Theater, 35 W. 4th St., at 8. $5.

JOHN WALKER, organist. Music of Tournemire, Saint-Saens, Dupre. Trinity Church, Broadway at Wall St., at 12:45. Free.

COMMUNITY JAM—Political rock, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

STRING ENSEMBLES—Brooklyn Center, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 8. Free.

OPERA

DAPHNE, by Richard Strauss. The Toronto Symphony, conducted by Andrew Davis; with Catherine Malfitano, Chris Merritt, Ortrun Wenkel, Victor Braun, William Johns, Keith Olsen, Tracy Dahl, Joanne Kolomyjec, Gaetan Laperriere, John Fanning, Christopher Cameron. At Carnegie Hall. 5/11 at 7:30. $18–$50.

BRIGADOON, by Lerner and Loewe. Village Light Opera Group, at FIT Theater, 227 W. 27th St. (279-4200). 5/8, 9, 10 at 8, 5/11 at 2. $9–$16.

REPERTORIO ESPAGNOL—*Luisa Fernanda,* a Spanish zarzuela, with music by Federico Moreno Torroba. Gramercy Arts Theater, 138 E. 27th St. (889-2850). 5/11 at 3. $16.

LIGHT OPERA OF MANHATTAN—Victor Herbert's *Sweethearts.* Cherry Lane Theater, 38 Commerce St., west of Seventh Ave. (989-2020). 5/7–6/15. Wed.-Sat. at 8; Wed. also at 2; Sat. and Sun. at 3:30. $17.50.

H.M.S. PINAFORE, by Gilbert & Sullivan. Directed by David Bauer; conducted by Tom Pedersen. Ten Ten Players at Park Avenue Christian Church, 1010 Park Ave. (228-3246). 5/9 at 8, 5/11 at 4. $8.

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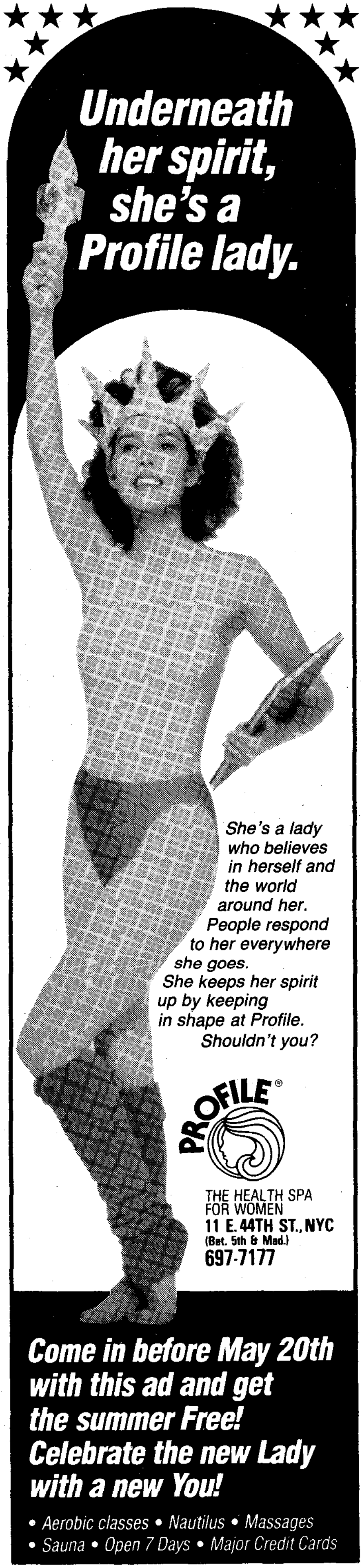
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MUSIC & DANCE

BRONX OPERA COMPANY—Mozart's *Cosi Fan Tutte,* conducted by Michael Spierman. Lehman College Theater, Bedford Park Blvd. West, Bronx (787-1356). 5/9, 10 at 8. $6, $8.

OPERA ORCHESTRA OF NEW YORK, Eve Queler conductor. Ghena Dimitrova and Piero Cappuccilli in an evening of Verdi arias and duets. Carnegie Hall. 5/8 at 7:30. $15–$60.

TALES OF HOFFMANN, by Offenbach. Production in both English and French. Amato Opera, 319 Bowery (228-8200). 5/10 at 7:30; 5/11 at 2:30. $10.

OPERA ENSEMBLE OF NEW YORK—Christoph Gluck's *Orfeo ed Eurydice,* sung in Italian. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 5/7, 5/9 at 8; 5/11 at 3. $15.

AMERICAN CHAMBER OPERA COMPANY— William Walton's *The Bear;* Thomas Pasatieri's *Signor Deluso.* P.S. 9, 100 W. 84th St. (781-0857). 5/8, 9, 10, 11 at 8. $8.

FURIES, music by Ellen Maddow, Harry Mann, Jonathan Hart. Directed by Paul Zimet, based on Robert Lowell's adaptation of the first two parts of the *Oresteia* trilogy. With members of the Roy Hart Theater and the Talking Band. Crypt at Cathedral of St. John the Divine, 116th St. and Amsterdam Ave. (316-7563). Thru 5/18. Wed.-Sun. at 8. $8 Wed. and Thurs.; $12 Fri.-Sun.

TOSCA, by Puccini. Brooklyn Conservatory of Music, 58 Seventh Ave., Park Slope, Brooklyn (718-622-3300). 5/10 and 17 at 8. $6.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—May 5–July 5. Tickets $9–$65. 5/5 at 7:30: Opening-Night all-Tchaikovsky Gala—*Theme and Variations,* various pas de deux and "surprises"; premiere of John Taras's *Francesca da Rimini.* 5/6 at 8: *Symphonie Concertante, Jardin aux Lilas,* Pas de deux, *Push Comes to Shove.* 5/7 at 2: *Les Sylphides, Jardin aux Lilas,* Pas de deux, *Theme and Variations.* 5/7 at 8: *Les Sylphides, Francesca da Rimini, Bourrée Fantasque.* 5/8 at 8: *Symphonie Concertante, Dark Elegies,* Pas de deux, *Push Comes to Shove.* 5/9 at 8, 5/10 at 2 and 8, 5/12, 13 at 8: *Giselle.*

New York City Ballet

NEW YORK STATE THEATER—Through June 22. Tickets $4–$38. 5/6 at 8: *Interplay, Shadows, Cortège Hongrois.* 5/7 at 8: *Shadows,* Pas de deux, *Antique Epigraphs, Union Jack.* 5/8 at 8: *Interplay,* New Jerome Robbins ballet, *Tchaikovsky Piano Concerto.* 5/9 at 8: *The Goldberg Variations, Stars and Stripes.* 5/10 at 2: *Ballo della Regina, Eight More, In Memory of . . . , Glass Pieces.* 5/10 at 8: *The Goldberg Variations, Union Jack.* 5/11 at 1: *La Source,* New Jerome Robbins ballet, *Tchaikovsky Piano Concerto.* 5/11 at 7: *Interplay, Shadows, Union Jack.* 5/13 at 8: *The Goldberg Variations, Who Cares?*

Sankai Juku

CITY CENTER—Through May 11. Tickets $12–$25. "Kinkan Shonen": 5/6, 7, 8, 9 at 8; 5/10 at 2 and 8; 5/11 at 3.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Choreo Dimensions 002:** Jenny Coogan, Duncan MacFarland and Clare Whistler, and XXY Dance/Music. 5/7, 9 at 8; 5/11 at 2. **Rachel Harms Dance Company:** "Native Born," "Sloe Gin," and a new work set to blues music. 5/8, 10, 11 at 8.

Other

A CELEBRATION OF MUSIC, CHOREOGRAPHY, AND THE PERFORMER—Dancing police officers, Alvin Ailey dancers, the Boys Choir of Harlem, Christopher and Charlotte d'Amboise, and over 150 local children in an extravaganza directed by Jacques d'Amboise. Alice Tully Hall (877-1800, ext. 547). 5/9 at 10:30 a.m. and 12 noon. $6.

AFTER B.C.—Works by Brooklyn College alumni. Brooklyn Center for the Performing Arts, Brooklyn College (718-434-1900). 5/9 at 7:30. $3.

ASIAN AMERICAN DANCE THEATRE—"Self Concept," program with four new works. 26 Bowery (233-2154). 5/9, 10 at 8. $8.

BATTERY DANCE COMPANY—Program of three dances, including one premiere, choreographed by Jonathan Hollander. Schimmel Center, Pace University, Spruce St. between Park Row and Gold St. (219-3910). 5/7, 8 at 6:45, 5/9, 10 at 8, 5/11 at 3. $10.

BRONX DANCE THEATRE—"Visions of New York": ballet, modern dance, and jazz dance, including four premieres. Symphony Space, Broadway and 95th St. (864-5400). 5/10 at 8. $10.

DANCEAFRICA '86—Chuck Davis Company, Calabash Dance Company, Forces of Nature Company, Kan Kouran Dance Company, Odadaa Dance Company, and Sabar Ak Ru Afriq celebrate "the African experience carried from one generation to another." Two programs, 5/10 at 8 and 5/11 at 2. Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn (718-636-4100). $12–$20; children $6–$10.

DAVID WOLFE/DANCES, "Shared Secrets: New Work for New York." Ethnic Folk Arts Center, 179 Varick St., at Houston St. (718-852-5650). 5/10, 11, 12 at 8:30. $7; Sat. $9.

DECODANCE—A satirical dance-vaudeville piece by the Adaptors Movement Theater. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222). 5/9, 10, at 8, 5/11 at 6, 5/15, 16, 17 at 8. $8.

EIKO AND KOMA, two dancers raised in Japan and influenced by Western aesthetics. Asia Society, 725 Park Ave., at 70th St. (517-ASIA). 5/10, 11 at 8. $20.

ELITIST WORKS BY BOURGEOIS DANCERS—Rachel Fishman, Richard Steinberg, and Claire Uhle. Kazuko Hirabayashi Dance Theatre, 330 Broome St. (219-9582). 5/9, 10, 11 at 8. $7.

ERROLL SIMPSON DANCE COMPANY—"The Cat in the Hat and Other Adult Dilemmas." Vital Arts Center, 78 Fifth Ave., near 14th St. (675-1136). 5/9, 10, at 8; 5/11 at 3. $7.

FIELDWORK—Dances by twelve choreographers, including several premieres. The Field at Pineapple, Houston St. between Broadway and Mercer St. (966-3717). "Yellow Program": 5/9 at 9, 5/10 at 10:30. "Green Program": 5/10, 11 at 8. $7.

FULL MOON, STANDING STONES—"An Evening of Drama and Dance." American Mime Theatre, 24 Bond St. (431-4461). 5/9, 10 at 8; 5/11 at 3. $6.

HARRY—Senta Driver and company present the premiere of "Semi-formal" and revive "Reaches." Emanu-El Midtown YM-YWHA, 233 E. 14th St. (673-2207). 5/10, 11 at 8. $7.

JEFF DUNCAN—Solo dance concert by the dancer-choreographer. 5/7, 8, 9, 10 at 8. Limon Center, 38 E. 19th St. (777-3353). $7.

M. J. BECKER AND DANCERS—Program of three new collaborations and a revival. The Kitchen, 512 W. 19th St. (255-5793). 5/8, 9, 10, 11 at 8:30. $6.

NOVENSEMBLE—New works by Joan Lombardi and other choreographers. Nikolais/Louis DanceSpace, 33 E. 18th St. (924-0077). 5/8, 9, 10 at 8; 5/11 at 3. $8.

P.S. 1—"Cross-cultural Influences in Contemporary Dance," featuring Muna Tseng, Ellen Fisher, and Stephanie Woodard. 46-01 21st St., L.I.C. (718-784-2084). 5/10, 11, 17, 18 at 3. $5.

PILAR RIOJA—Two programs by the Spanish dancer: "The Art of Pilar Rioja," 5/5 at noon; 5/6, 9 at 8; 5/7 at 2; 5/10 at 3; 5/11 at 7. "Teoria y Juego del Duende," 5/7, 8 at 8. Repertorio Espanol, 138 E. 27th St. (889-2850). $15, $20.

SHE-BOPS AND SCATS—Laurie De Vito, guest choreographer Michael S. Geiger, and dancers. Dance Space, Inc., 622 Broadway (south of Bleecker St.), 6th floor. (777-8067). 5/10, 11 at 8. $7, in advance $5.

TAKE ME HOME, or "The Precious Flower," a dance-opera in two acts by Peter Healey. Divine Theater, 50 E. 7th St. (228-0811). 5/8, 9, 10, and 15, 16, 17 at 8:30; 5/11 and 18 at 7. $12.

THERESA REEVES/KEVIN JONES/JOY KELLMAN—At Jam, 503 Broadway, at Spring St. (924-0077). 5/9, 10, 11 at 8. $6.

THUNDERBIRD AMERICAN INDIAN DANCERS—"Pow-Wow," dances of several tribes. Theater for the New City, 162 Second Ave. (254-1109). 5/9, 10 at 8; 5/11 at 3 and 5. $4; children 50¢ on Sun.

VASANTAMALA DANCE TROUPE OF JAPAN, featuring Shakti, in a Hindu Japanese version of "Salome." Triplex Theatre 2, 199 Chambers St. (307-6003). 5/6, 7, 8, 9, 10 at 8. $12.

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Performance length is approximate; changes are frequent; phone theater for exact time.

BROADWAY

Now Playing

BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael Frayn's latest play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry; directed by Michael Blakemore. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 to $37.50; Fri. and Sat. at 8 p.m., $32.50 to $40; Wed. at 2 p.m., $27.50 to $35. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. All major credit cards. **IRLS**

BIG DEAL—Bob Fosse has written, directed, and choreographed a musical based on the film *Big Deal on Madonna Street,* now set in Chicago in the 1930s, about a band of bumbling thieves preparing for a big heist. Cleavant Derricks, Loretta Devine, and Alan Weeks star. Featured in the cast are Wayne Cilento, Desiree Coleman, Bernard J. Marsh, Valarie Pettiford, Barbara Yeager, Bruce Anthony Davis, Alde Lewis Jr., Larry Marshall, Mel Johnson Jr., and Gary Chapman. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m., Sat. at 2 p.m.; $30 to $47.50. **Broadway Theatre,** Broadway at 53rd Street (239-6200). 2 hr. All major credit cards. **IRLS**

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Larry Riley, Martin Moran, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. **IRLS**

BILOXI BLUES—Jonathan Silverman is the present star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Mississippi, where our young friend Eugene, now in the service, is stationed during the '40s and learning about life. Featured in the cast are Randall Edwards, Mark Nelson, Lisa Waltz, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. (except Thurs., which is dark) at 8 p.m., Sat. at 2 p.m. and Sun. at 3 p.m., $20 to $37.50; Wed. at 2 p.m., $20 to $35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

THE BOYS IN AUTUMN—George C. Scott and John Cullum star in a two-character play by Bernard Sabath about Tom Sawyer and Huckleberry Finn in their adult years; directed by Theodore Mann. Tues. thru Fri. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $30; Sat. at 8 p.m., $33. **Circle in the Square Theatre,** 1633 Broadway (581-0720). 1 hr. 40 min. **IRLS**

BRIGHTON BEACH MEMOIRS—Robert Leonard stars as Eugene in a comedy-drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Louise Roberts, Kim Hauser, Dick Latessa, Dorothy Holland, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32; thru 5/10. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats $10 at each performance (if you get there early). **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

42ND STREET—Louise Troy, Jamie Ross, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS** ● ●

THE HOUSE OF BLUE LEAVES—A perky revival of John Guare's 1971 comedy, directed by Jerry Zaks. Featured are a sublime trio of actors—John Mahoney, Swoozie Kurtz, Stockard Channing—plus Danny Aiello, Julie Hagerty, Ann Talman, Ben Stiller, and Jane Cecil. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 2 p.m.; $20 to $25. **Vivian Beaumont Theatre** at Lincoln Center. 150 West 65th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Sat. at 8 p.m., $30 to $37.50, Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50, Wed. at 2 p.m., $25 to $30. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

LONG DAY'S JOURNEY INTO NIGHT—Jack Lemmon stars as James Tyrone in the latest revival of Eugene O'Neill's semi-autobiographical play; directed by Jonathan Miller. Others featured in the cast are Bethel Leslie, Peter Gallagher, Kevin Spacey, and Jodie Lynne McClintock. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m., $20 to $37.50 (no performance is scheduled for May 4). **Broadhurst Theatre,** 235 W. 44th St. (239-6200). 2 hr. 45 min. All major credit cards.

LOOT—Joe Orton's wicked comedy has made its way to Broadway and now stars (in alphabetic order), Alec Baldwin, Zeljko Ivanek, Charles Keating, Joseph Maher, Nick Ullett, and Zoe Wanamaker; directed by John Tillinger. The late playwright herein turned conventional properties upside-down, taking pot shots at sex, money, death, marriage, and the like. Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m., $20 to $30, Fri. & Sat. at 8 p.m., $25 to $35; Wed. at 2 p.m., $25 to $25. **Music Box,** 239 West 45th Street (239-6200). 1 hr. 50 min. All major credit cards. **IRLS**

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are Betty Buckley, Cleo Laine, George Rose, Patti Cohenour, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m. All performances except those on Wednesday at 2 p.m. ($25 & $35) are $35 and $45. $10 tickets for last row in balcony are on sale the day of the performance. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and many others. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

THE PETITION—Jessica Tandy and Hume Cronyn star in a play by Brian (*Whose Life Is It Anyway?*) Clark, set in England, celebrating the 50-year marriage of a British army general and his wife; directed by Peter Hall. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $30 to $35; Wed. at 2 p.m., $20 to $30. **John Golden Theatre,** 252 West 45th Street (239-6200). 2 hr. All major credit cards. **IRLS**

PRECIOUS SONS—Ed Harris and Judith Ivey star in a comedy drama by George Furth, set in Chicago a few years after World War II. It's about parents who have two teenage sons, one about to get married, the other wanting an acting career; directed by Norman Rene. Tues. thru Sat. at 8 p.m., Wed. at 2 p.m., Sat. at 2 p.m., $20 to $35. **Longacre Theater**, 220 West 48th Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—Lily Tomlin appears to her best advantage in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Mon. thru Tues. at 8 p.m., Fri. at 7 p.m., Sat. at 2 p.m., $17.50 to $35. Wed. at 2 p.m., $12.50 to $30; Sat. at 8 p.m., $20 to $37.50. **Plymouth Theatre,** 236 West 45th Street (239-6200). All major credit cards. 2 hr. 30 min. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp. Featured in the cast are Mary D'Arcy, Faye Grant, and

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SO LONG ON LONELY STREET—Sandra Deer's comedy about an inheritance left by an unloved old woman, and those who are fighting for their share of it; directed by Kent Stephens. Featured in the cast are Ray Dooley, Lizan Mitchell, Jane Murray, Fritz Sperberg, Pat Nesbit, and Stephen Root. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., $22.50 to $27.50; Fri. and Sat. at 8 p.m., Sun. at 3 p.m., $25 to $30; Wed. at 2 p.m., $20 to $25. **Jack Lawrence Theatre.** 355 West 48th St. (307-5452). 2 hr. 25 min. Major credit cards.

SOCIAL SECURITY—Marlo Thomas and Ron Silver star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood. Featured in the cast are Joanna Gleason, Kenneth Welsh, Olympia Dukakis, and Stefan Schnabel. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theatre,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Featured in the cast are Christopher d'Amboise, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

SWEET CHARITY—Debbie Allen stars in a revival of the musical by Neil Simon, Cy Coleman, and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Irving Allen Lee, Lee Wilkof, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $30 to $45; Wed. at 2 p.m., $25 to $40. **Minskoff Theatre,** 45th Street and Broadway (869-0550). 2 hr. 10 min. All major credit cards. **IRLS**

OFF BROADWAY

THE ALCHEMEDIANS—Bob Berky and Michael Moschen create and star in a theatrical universe in a fanciful laboratory; music by David Van Tieghem. Tues. thru Thurs. at 8 p.m., Fri. at 7 and 10 p.m., Sat. at 2 and 8 p.m., Sun. at 3 p.m.; $15 to $27.50. **Lamb's Theatre,** 130 West 44th Street (997-1780).

THE BIRDS FLY OUT WITH DEATH—Venezuelan playwright Edilio Pena's drama is a probe into the life of two women at the outer limits of reality; directed by Vicente Castro. Featured in the cast are Lillian Hurst and Bertila Damas. Wed., Thurs., and Fri. at 8 p.m. in English, and Sat. and Sun. at 2:30 p.m. and 8 p.m. in Spanish. $10. The cast remains the same for both English and Spanish performances. **Puerto Rican Traveling Theatre,** 304 West 47th Street (354-1293).

BUSKERS—Musical about the vagabond world of street entertainers, by Howard Goldberg. With Tony Azito, Sasha Charnin, Timothy Bennett, Jim Wagg, Kimberly Hall, Krista Tesreau, plus dancers, jugglers, clowns, mimes, musicians, magicians. Wed.–Sat. at 8; $25. **Stage Arts,** 120 W. 28th St. (279-4200).

CHEAPSIDE—Award-winning Australian playwright David Allen's work, set in the theatre world and underworld of Shakespeare's London, tells of intrigue and competition between a poet and an actor; directed by Carey Perloff. Featured in the cast are Daniel Gerroll, Joe Morton, Susan Cash, Robert Stanton, Dennis Boutsikaris, and Robin Bartlett. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $27; thru 5/11. **Roundabout Theatre,** 100 East 17th Street (420-1883). **IRLS**

CUBA AND HIS TEDDY BEAR—New York Shakespeare Festival presents Reinaldo Povod's play about the relationship between a father (Robert De Niro) who is a drug dealer and his seventeen-year-old son (Ralph Macchio); directed by Bill Hart. **Public/Susan Stein Shiva,** 425 Lafayette Street (598-7150). **IRLS**

DAUGHTERS—John Morgan Evans's comedy, starring Marcia Rodd, is about five women, aged 18 to 90, who make up four generations of an Italian American family in a Brooklyn home; directed by John Henry Davis. Featured in the cast are Bette Henritze, Mary Testa, Miriam Phillips, and Marisa Tomei. (Call theatre for specifics.) **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

DRY LAND—Cyndi Coyne's play deals with a lower middle-class Irish Catholic family in Boston in 1968, focusing on the relationship between a ten-year-old girl and her mother. Featured in the cast are Amy Sohn, Caris Corfman, Todd Alexander, Christian Slater, and Olivia Laurel Mates; directed by Kay Matschullat. From 5/15. Produced by the New Arts Theatre Company. Call for specifics. **Judith Anderson Theatre,** 422 West 42nd Street (925-1630).

EMERALD CITY—Don Chastain, Christine Estabrook, Steven J. Gefroh, and John Jiler are the stars of Donald Marcus's comedy, set on the veranda of an Umbrian villa in upstate New York where two sisters, their rich relatives, and a professor of literature gather to discuss their life-styles; directed by Rebecca Guy. Wed. thru Fri. at 8 p.m., Sat. at 7 p.m., Sun. at 3 p.m.; $12 and $14; thru 5/18. **The Colonnades Theatre,** 428 Lafayette Street (226-7682).

ESCOFFIER: KING OF CHEFS—Owen S. Rackleff stars and directs and has also written this play for one actor (himself). May 13 thru 17 at 8 p.m., and 5/18 at 3 and 7 p.m. **Tomi/Terrace Theatre,** 23 West 73rd Street (718-636-4120).

THE FLYING KARAMAZOV BROTHERS—They neither fly nor are they Russian, but they do indulge in *Juggling and Cheap Theatrics.* Tues. thru Thurs. and Sat. at 8 p.m., Sat. and Sun. at 2 p.m., Sun. at 7:30 p.m.; $10 to $17.50. **Mitzi Newhouse Theatre** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for Off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22–$26. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ●●

THE FOREIGNER—Jeff Brooks is the latest star of Larry Shue's fine comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks; with Kathleen Claypool, Ian Stuart, Alan Brooks, Jacqueline Schultz, Christopher Curry, and Rick Lawless. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 to $24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370). ●

GOBLIN MARKET—Terri Klausner and Ann Morrison star in a musica erotica by Polly Pen and Peggy Harmon; directed by Andre Ernotte; based on the 19th-century poem by Christina Rossetti about two sisters who recreate a magical childhood world of terror and delight. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10, Sun. at 3 and 7; $22.50 to $27.50. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30, Sun. at 1 and 5 p.m., Wed. at 2:30 p.m. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

HAMLET—Shakespeare's tragedy, with Kevin Kline (who moves strikingly and handles the lines well) in the title role; directed by Liviu Ciule. With Harriett Harris as Ophelia, Leonardo Cimino as Polonius, Priscilla Smith as Gertrude, Harris Yulin as Claudius, and David Pierce as Laertes. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $20 to $25; thru 5/10. **Public Theater,** 425 Lafayette Street (598-7150). **IRLS**

HAMLETMACHINE—A new adaptation of the Shakespeare play by Heiner Muller, staged by Robert Wilson, performed by the Undergraduate Drama Department of NYU. Tues thru Sun. at 8 p.m., Sat. at 2 p.m., Sun. at 3; $10; 5/7–6/7. **Mainstage Two Theatre,** 721 Broadway (598-7074).

1951—A theatrical collage with music by Michael S. Roth, lyrics by Mac Wellman, conceived and directed by Anne Bogart, exploring the events surrounding the notorious Hollywood Inquisition days. Featured in the cast are Randolyn Zinn, Mark Austin, Henry Stramm, Catherine Coray, Karen Evans Kandel, Ryan Cutrona, and Jonathan Fried. From 5/7 thru 6/1 (call theatre for specifics). **Perry Street Theater,** 31 Perry Street (279-4200).

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Sally Gracie, David Strathairn, Don Harvey, Beeson Carroll, John Grie-

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semer, Betsy Aidem, Louise Latham, Deirdre O'Connell, and the Red Clay Ramblers are all involved. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Tues. thru Sat. at 8 p.m., Sun. at 2:30 and 8 p.m.; Wed. at 2 p.m.; $25 to $35. **Promenade Theatre,** 76th Street and Broadway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny musical, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. With Marsha Skaggs, Andrew Hill Newman, Fyvush Finkel, Ken Land, Suzanne Douglas, Louise Robinson, and Tena Wilson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

LIVING CAVE PAINTINGS—Ten vignettes depicting the ceremonial rituals of our earliest ancestors, created by Armand Saiia and Katy Bolger; directed by Dwight Hall. Tues.-Sat. at 8 & 9:30; $10–$12; thru 5/24. **Ohio,** 66 Wooster St. (226-7321).

LOVERS AND KEEPERS—Maria Irene Fornes's one-act musicals about matrimony. Wed.-Sun. at 8, Sat. & Sun. at 3; $12. **INTAR,** 420 W. 42nd St. (279-4200).

MAGGIE MAGALITA—Wendy Kesselman's play about a young woman who must come to terms with her Latin American heritage in what she sees as a prejudice milieu; directed by Julianne Boyd. Featured in the cast are Trini Alvarado, with Blanca Camacho, Sara Olivia Garcia, and Stephen Geoffreys. Tues. thru Thurs. at 11 a.m., Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m.; thru 6/14; $12 to $14. **Lamb's Theatre,** 130 West 44th Street (997-1780).

MAMA I WANT TO SING—Desiree Coleman and Doris Troy co-star in a wonderfully rewarding gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Wed. and Thurs. at 8 p.m. (all seats for these performances are $10); Fri. at 8 p.m., Sat. at 11 a.m. and at 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; $20 to $25. **Heckscher Theatre,** Fifth Ave. at 104th Street (534-2804). ● ●

MUMMENSCHANZ—Fabulous creatures such as six-foot hands, air-filled tubes capable of making war (or love), a gigantic striped octopus, and an entire company of simple geometric and abstract shapes, all in a style of mask-mime theatre. Tues. thru Sat. at 8 p.m. Wed. & Sat. at 2, Sun. at 3; $25–$35; thru 5/25. **Joyce Theatre,** 175 Eighth Avenue (242-0800).

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, attempting to stage a talent show to raise money; directed by the author. Featured in the cast are Christine Anderson, Suzi Winson, Vicki Belmonte, Semina de Laurentis, and Marilyn Farina. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $25 to $27.50. **Sheridan Square Playhouse,** at the Circle Rep Theatre, 99 Seventh Avenue South (924-7100).

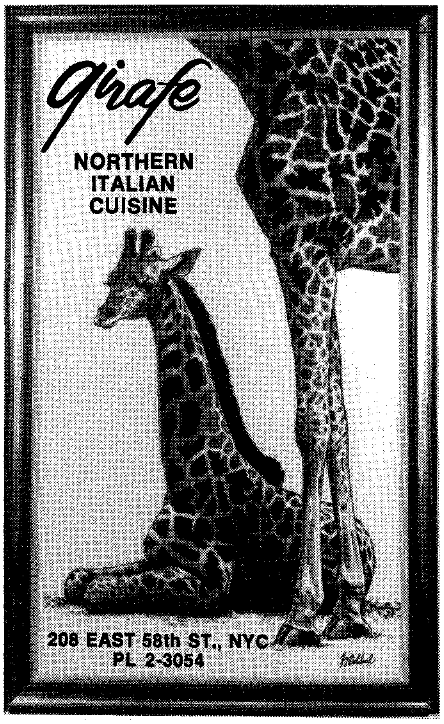
PENN & TELLER—Talented stand-up artists in an uproarious carnival sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20 to $26. **Westside Arts,** 407 West 43rd Street (541-8394).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Hal Robinson, Marcus Olson, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50–$29.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

A PLACE CALLED HEARTBREAK—Robert S. Stokes's drama takes place in a POW compound in Hoa Lo Prison, 24 hours before the repatriation of U.S. prisoners; directed by Ellen Cannon. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; thru 5/14, $10, and all seats after the opening date on 5/15, $18.50. **Harold Clurman Theatre,** 412 West 42nd Street (594-2370).

SMOKING NEWPORTS AND EATING FRENCH FRIES—Sebastian Stuart's comedy, directed by Jack Ross, tells of America's forgotten minority, the trailer people. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $10 and $15; thru 5/25. **Actors' Playhouse,** 100 Seventh Avenue South (691-6226).

STAGE DOOR—Revival of the 1936 comedy, by Edna Ferber and George S. Kaufman, about sixteen women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TARTUFFE—Molière's comedy about a religious hypocrite, directed by Lev Shekhtman. Thurs.–Sat. at 8, Sat. at 2 p.m., Sun. at 3 p.m.; $13 to $15; thru 6/1. **Theatre in Action,** 46 Walker Street (279-4200).

TELL PHARAOH—Loften Mitchell's drama with music, starring Micki Grant and Graham Brown, and telling about the black experience in Harlem in a church sanctuary setting; directed by LaTanya Richardson. Featured in the cast are Nora Cole and Jewdyer Oborne. Thurs. thru Sun. at 8 p.m.; $15. **Holy Trinity Episcopal Church Theatre,** 316 East 88th Street (718/338-9738).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author, the director, with Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048).

VIENNA: LUSTHAUS—A music-theater work composed by Richard Peaslee, text by Charles Mee Jr., conceived and directed by Martha Clark. It's about the artistic, political, and sexual ferment of pre–World War I Vienna. Featured in the cast are Lila York, Robert Besserer, Amy Spencer, Lotte Goslar. Tues. thru Thurs. at 8, Fri. & Sat. at 7 & 9:30; $12 to $20. **Lenox Arts Center,** 423 West 46th Street (265-4375).

WILLIAMS & WALKER—Ben Harney and Vondie Curtis-Hall have the title roles in Vincent D. Smith's musical which follows the team from their advance in black musicals from an old minstrel show to their appearance in the Ziegfeld Follies on Broadway; directed by Shauneille Perry. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Wed. and Sat. at 2 p.m.; $15. **American Place** 111 West 46th Street (247-0393).

THEATER COMPANIES

ACTING COMPANY—*Ten By Tennessee,* ten of Williams's one-act plays; directed by Michael Kahn, and presented in alternating performances of five plays each, opening on May 18 at 3 and 7 p.m. Featured in the casts are Lisa Banes, Laura Hicks, Derek David Smith, Mary Lou Rosato, Richard Howard, Randle Mell, and Anderson Matthews. $25 for all performances. Call theater for specifics. **Lucille Lortel Theatre,** 121 Christopher Street (307-7171).

AMERICAN JEWISH THEATRE—*The Chopin Playoffs,* final play in the trilogy by Israel Horovitz about the Jewish experience in Canada during the 1940s. Two seventeen-year-olds vie for the title of best pianist in Sault St. Michael as well as for the affections of a girl. Featured in the cast are Karen Sam Schacht, Marcia Jean Kurtz, Karen Ludwig, Richard Portnow, Nicholas Strouse, Jonathan Marc Sherman, Maddie Corman; directed by Stephen Zuckerman. Tues. thru Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; $18.50; thru 6/15. **92nd Street Y,** 1395 Lexington Avenue (831-8603).

APPLE CORPS THEATRE—Seventh Mystery Festival opens with Agatha Christie's *Black Coffee,* directed by John Raymond. Wed. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; 5/14 thru 6/22; $12 thru $15. **Theater,** 336 West 20th Street (929-2955).

CARIBBEAN AMERICAN REPERTORY—Eight plays, by Frank John, Jim Macak, John Mighton, Errol Hill, Micki Grant, Olivier Stephenson, John Mighton, and Roderick Walcott, to be shown, four at a time, on 'A' and 'B' nights. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; thru 5/18; $6. Phone theater for specifics. **The New Theatre,** 62 East 4th Street (718/693-3064).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Chicago City Limits Theater,** 351 East 74th Street (772-8707).

CITY STAGE COMPANY—Len Jenkin's surrealist comedy, *A Country Doctor,* based on a story by Franz Kafka, describing the human condition under present-day circumstances, and directed by Lawrence Sacharow. Featured in the ensemble cast are Rocky Rochelle Parker, Jayne Haynes, Rocco Sisto, Oleg Krupa, Laura Inness, Steven Mellor, and Richard Merrell. Tues. thru Sun at 8 p.m., Sat. and Sun. at 3 p.m.; $18; thru 5/10. **City Stage Company Repertory Theatre,** 136 East 13th Street (677-4210).

CITY THEATRE FESTIVAL—Richard Tillotson's *Quick Bright Things,* directed by Laura Pierce. Also, *Third Child,* by Irene Rosenberg and Charlotte Anker, directed by John Morrison; in rotating repertory. Featured in the casts are Linda Mari Boni, Dick Turmail, Lindsay Borden, Tom Grasso, Paul Hoover, Michael G. Chin, and Wayne Duvall. Wed. thru Sun. at 8 p.m., Sat. at 5 p.m., Sun. at 3 p.m.; $6; thru 5/26. **New Theatre,** 62 East Fourth Street (889-4989).

EQUITY LIBRARY THEATRE—A revival of *Funny Girl,* with music by Jule Styne and lyrics by Bob Merrill, book by Isobel Lennart. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; 5/15 thru 6/8. **Theatre,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT—A musical comedy revue made up entirely from audience suggestions improvisation group followed by a lively revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits: *From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

JEAN COCTEAU REPERTORY—Shakespeare's *King Lear,* Luigi Pirandello's *Six Characters in Search of an Author,* Tom Stoppard's *Rosencrantz and Guildenstern Are Dead,* and Molière's *The Miser,* in rolling repertory thru May (call theatre for specifics). **Jean Cocteau Repertory,** 330 Bowery (677-0060).

LA MAMA, E.T.C.—*Berenice,* adapted, designed, and directed by Matthew Maguire from the short story by Edgar Allan Poe. Wed. thru Sun. at 9 p.m.; $8; thru 5/26. And at the Annex Theatre, thru 5/25, Ping Chong's *Kindness,* a tale of six close friends, one of whom is a gorilla. Wed. thru Sun. at 7:30 p.m.; $12 to $15. **La Mama, E.T.C. Theatre,** 74A East Fourth Street (475-7710).

MANHATTAN THEATRE CLUB—John Patrick Shanley's *Women of Manhattan,* a play focusing on the urbane elegant world of three polished New Yorkers as they search for happiness and love in the Big Apple; directed by Ron Lobel. Featured in the cast are Jayne Haynes, Tom Wright, and Nancy Mette. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; $21 to $26; 5/13 thru 6/15. **The Space at City Center,** 131 West 55th Street (246-8989).

MERIDIAN GAY THEATRE—Felice Picano's *Immortal!* is a modern retelling of the Ganymede legend in which a beautiful youth is made immortal by the gods. Featured in the cast are Damon Bopp, Lance Spellerberg, Steve Satra, and Betsy Keith. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10. **Shandol Theatre,** 137 West 22nd Street (279-4200).

NATIONAL SHAKESPEARE COMPANY—A celebration of the Bard's birthday. *The Winter's Tale* and *The Comedy of Errors* play in repertory Tues. thru Fri. at 8 p.m. and Sun. at 3 p.m.; thru 5/18; $8 for one or $15 for both shows. **Cubiculo,** 414 W. 51st Street (265-2138).

PRESENT COMPANY—Jane Martin's *Summer,* directed by Philip Jostrom, set in Montana in the summer of 1949, revolves around the disintegration of a family and the personal revelations that result. Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $8; thru 5/25. **Sargent,** 314 West 54th Street (279-4200).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family at present living in New York; Lope de Vega's historic drama *Fuenteovejuna,* set in 1476; Federico Garcia Lorca's *Yerma;* thru May. $11 for plays and $16 for musicals. Call theater for schedules. In Spanish. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

ROYAL COURT REPERTORY—Carol Costa's *Death Insurance,* 5/8 to 11, 15 to 18 at 8 p.m. *Murder One* plays every Monday night at 8 p.m. **Royal Court Theater,** 301 West 55th Street (997-9582).

SHADOWFAX THEATRE COMPANY—Albert Innaurato's *The Transfiguration of Benno Blimpie,* a dark comedy about a man's search for the meaning of life; directed by Richard Pinter. 5/7–10 at 8; $8. **Little Theatre,** 302 West Street (718/544-0333).

STONEWALL REPERTORY THEATRE—Thru 5/11: Claudia Allen's *Movie Queens;* Jay Byron Laws's *Patsy and Bobo;* Philip Blackwell's *Night Full of Talk Only,* all about ex-lovers. Fri. at 8 p.m., Sat. at 7 p.m., Sun. at 5 p.m.; $6. 5/12 thru 31, Evan Senreich's *The Monster in My Bed.* **Westbeth,** 151 Bank Street (675-1014).

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ALL AMERICAN—Howard Reifsnyder's play about conflicts between a corrupt football coach and a scrupulous female graduate student; directed by Sally Zweiback. With Ailey Smith, Joe Pacheco, Jonathan Sperry, and Siobhan Fallon. Wed. thru Fri. at 7 p.m.; $6. **13th Street Theatre,** 50 W. 13th St. (675-6677).

BLUES FOR A GOSPEL QUEEN—A musical with book and lyrics by Don Evans, based on the life of Mahalia Jackson through her years as a church soloist to her rise as an internationally renowned gospel singer; with original music by John Lewis. With Kathi Walker, Yolanda Graves, Arthur French, and Freeda Davidson. Wed. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 4 p.m.; $6 to $12. **Billie Holiday Theatre,** 1368 Fulton Street, Brooklyn (718/636-0918).

BOY MEETS GIRL—A revival of Bella and Samuel Spewack's Hollywood farce, directed by Steven Keim. Featured in the cast are Mary Aufman, Loren Bass, Vicki Juditz, Mark Lewis, Ed Riner, and Pam Wiggins. Thurs.-Sat. at 8, Sun. at 3; $8; thru 5/18. **Art and Work Ensemble,** 870 Sixth Ave. (924-8699).

A CONNECTICUT YANKEE—A revival of Rodgers and Hart's musical fable, libretto by Herbert Fields, based on Mark Twain's *A Connecticut Yankee in King Arthur's Court;* directed by Jeffery K. Neill. A cast of 24 performs with an orchestral ensemble of 6. 5/9 thru 25 at 8; $8; call for specifics. **All Souls Fellowship Hall,** Lexington Ave. at 80th St. (535-3356).

THE CURE—Richard Foreman's work, dominated by music, is a sort of pastoral ceremony, with all demons kept at bay. It features Jack Coulter, David Patrick Kelly, and Kate Manheim. Every night (exc. Tuesdays) at 8 p.m.; $10 to $12; from 5/18. **Performing Garage,** 33 Wooster Street (966-3651).

DOUBLE BILL—Sean O'Casey's *Pound on Demand,* directed by Brian Hugh O'Neill, and *Bedtime Story,* directed by Clark Middleton. Featured in the cast are Elizabeth Soukup, McKee Anderson, Mark Mikesell, Nada Despotovich, and John Hakun. Fri. and Sat. at 8 p.m., Sun. at 3 and 8 p.m.; $6; thru 5/18. **Watery Star Theatre,** 270 West 96th Street (316-9415).

FURIES—A modern version of the first two parts of *The Oresteia* trilogy—*Agamemnon* and *Orestes;* directed by Paul Zimet. A collaboration of the Talking Band and the Roy Hart Theatre of France. Wed. thru Sun. at 8 p.m.; $10–$12. Crypt of **Cathedral of St. John the Divine,** 1047 Amsterdam Avenue (662-2133).

GARDENIAS—Stanley Seidman's play is about two girls in 1948 who have a fan club for a radio singer. Now, 30 years later they meet again; directed by Marilyn LaRocca. The cast includes John Michael Simmons, Melissa Brown, Elle Auslander, Rebecca Barash, and Rosanne Rabito. Fri. and Sat. at 8 p.m., $6; Sun. at 3 p.m.; thru 6/1. **Sacred Hearts Repertory Theatre,** 309 East 33rd Street (581-6470).

GEORGE WASHINGTON SLEPT HERE—Revival of the comedy by Moss Hart and George S. Kauffman, directed by Mary Melinda Aumaitre. 5/9, 10 at 8 p.m., 5/10 at 2 p.m.; $6. **MAP Theatre,** 921 Madison Avenue (348-8843).

THE GOOD COMPANIONS—Betty Neustat's comedy is concerned with the struggle between two senior citizens for the presidency of a small retirement group; directed by Todd Peters. Featured in the cast are John Bryan, Jean Richards, Fran Chaney, Sam Locante, Jeff Gendelman, Ben R. Kelman, Sylvia Kauders, and Mary Cooper. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 5/25. **South Street Theatre,** 424 West 42nd Street (279-4200).

GOOD INTENTIONS—Elyse Donathan Curtis's play about nine characters, all of whom have good intentions; directed by Neville Richen. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m., thru 5/11; $8. Produced by the Caribbean American Repertory Theatre at **Writers' Workshop,** 317 West 125th Street, 2nd floor (584-4146).

HAMLET—A revisionist version of the play, directed by Travis Preston, has five different princes of Denmark and is set within the consciousness of the Dane's mind. Performed by the Undergraduate Drama Department of NYU. Tues.-Sun. at 8; $7.50; thru 5/24. **Mainstage One,** 721 Broadway (598-7074).

HORS D'OEUVRES—Double bill: Dale Wilson's *Make A Wish,* directed by Phil Stone, about a host who falls

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THE IMPORTANCE OF BEING EARNEST—Oscar Wilde's farce, filled with romantic intrigues, mistaken identities, and satirical comment on the façade of late Victorian high society; directed by Susan Helen Karpman. Fri., and Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.p.m.; $9; 5/9 thru 6/29. **Westside Repertory Theatre,** 252 West 81st Street (874-7190).

THE INSPECTOR GENERAL—Nikolai Gogol's 1836 tale of corruption outwitting itself; directed by Edward Staroselsky. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 5/28. **American Renaissance Theatre,** 112 Charlton Street (569-8331).

INTOXICATION—Strindberg's comedy (his only one), directed by Steven Baker. Thurs.–Sun. at 8; $5. **Dramatis Personae Theatre,** 25 E. 4th St. (673-4382).

THE LADY FROM THE SEA—A revival of Henrik Ibsen's 1787 examination of the choice between passion and responsibility; directed by Shepard Sobel. Thru 5/24; $8 (call theatre for specifics). **Pearl Theatre,** 125 West 22nd Street (246-6538).

THE LEARNED LADIES—Molière's comedy in Richard Wilbur's English verse translation; directed by Gail Kellstrom. 5/7 thru 10 at 8 p.m., 5/11 at 3 p.m.; $5. **Marymount Manhattan Theatre,** 221 East 71st Street (517-0475).

LIVERPOOL FANTASY—Larry Kirwan's play, directed by Monica Gross, asks the question: what if the Beatles had never made it? What would the world be like today? Thurs. thru Sun. at 8 p.m.; $5; thru 5/25. **Teatro La Terraza,** 260 East 10th Street (674-3511).

THE LOVERS OF FRANKENSTEIN—Matthew Paris's vampirish comedy, directed by Magdaleine Anastasia, set in a Las Vegas hotel. Featured in the cast are Anne Jarovitz, Lennart Vretholm, and Daniel Reed. Thurs. thru Sat. at 7:30 p.m.; thru 5/17; $6. **Playhouse 51,** 51 West 19th Street (675-8013).

THE NEST—Franz Xavier Kroetz's story of a poverty-stricken couple who are expecting a child and struggling to make ends meet. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 5/11. **Virgil Theatre,** 441 East Sixth Street (496-6525).

ONE FLEW OVER THE CUCKOO'S NEST—Revival of Dale Wasserman's play about events in a hospital, starring Beverly Bonner, Richard Steinmetz, Edward Joseph, David Sotolongo; direted by Richard Dent. Thurs. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $6; thru 5/18. **Theater 22,** 54 West 22nd Street (921-1147).

SURFACING—A love story of a black couple set against the student political turbulance of the '70s, written by C. Dumas, directed by Dick Garfield. Thru 5/25, Wed. thru Sat. at 8 p.m., Sun. at 3 p.m. and 7 p.m.; $8. **American Folk Theatre,** 241 West 55th Street (757-0220).

STRANGE THINGS ARE HAPPENING—A series of three comedies: Dean Marc Norton's *Hilary's Mink,* directed by Carole Start; Gary Glauber's *Replacement Part,* directed by Denise Hamilton, and Dorothy Velasco's *Miracle at Graceland,* directed by Gregg L. Stebben. Featured in the casts are Joseph Arco, Dede Schmeiser, Laura Bates, Tony Palmiere, Mark Battista, Emmy Meyer, Shelly Beach, and Lea Ann Johnson. 5/7 thru 18 at 8 p.m.; 5/10, 17, and 18, matinees at 3 p.m.; $6. **Westbeth Theatre,** 151 Bank Street (473-2003).

TINTYPES—Conceived by Mary Kyte with Mel Marvin and Gary Pearle, and directed by Gene Orteneau, play is a musical look at New York City at the turn of the century. 5/8, 9, 10 at 8 p.m.; $7. **University Theatre,** 35 West 4th Street (598-3067).

TWENTY-ONE A—Kevin Kling stars in his own play, portraying eight wildly disparate characters on a bus line. Mon. thru Wed. at 8 p.m., and Wed. also at 2 p.m.; $12; 5/12 thru 14; 5/15 thru 6/25, $15. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

WHITE POWER—*The Making of an American Nazi*: Barry Plumlee's play about the frightening growth of the modern neo-Nazi movement; directed by Bob McGrath, featuring Darroch Greer. Fridays and Saturdays at 9 p.m.; $6; 5/16 thru 31 at 9 p.m. **University of the Streets,** 130 East 7th Street (226-5768).

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

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GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

MANHATTAN BREWERY—40–42 Thompson St., at Broome St., 219-9250. **Tap Room:** Casual. Pub serving beer brewed on premises. Spcls: shepherds pie, Irish lamb stew, oysters. Open daily 11:30 a.m.–midnight. **(I)** **Ocean Grill:** Casual. Seafood. Spcls: Piccadilly fish & chips, Jamaican style swordfish steak, cold seafood feast. Res. sug. Open daily 11:30 a.m.–midnight. **(I-M)** **AE, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, blackened rib eye steak. Res. sug. L Tues.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 5–11. Private parties for 100. Ent. Wed–Sat. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

ONE HUDSON CAFE—1 Hudson St., 608-5835. Casual. French. Spcls: venison medallions with two sauces, duck steak with redcurrent and juniper berry sauce, fish of the day. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tues.–Sat. 6–11. Ent. Tues.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.–Sun. noon–4 p.m. **(I-M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RED TROLLEY—112 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian/American. Spcls: chicken waterzooie, veal scaloppine, Belgian duckling. Res. sug. L Mon.–Fri. 11–4. D Mon.–Sat. 5:30–11. Private parties for 75. Ent. Mon.–Sat. from 5:15. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

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YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri. to midnight, Sat. 3–midnight, Sun. 4–11:30. Complete L & D. **(I-M)** **AE, DC, MC, V.**

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE JUPITER—228 W. 10th St., bet. Bleecker & Hudson Sts., 924-9292. Casual. Nouvelle American. Spcls: seared lamb filet with green cabbage & goat cheese, roast loin of lamb stuffed with spinach, roasted twin breasts of L.I. duck with apples & port. res. sug. Br Sun. 11:30–7:30. D Tues.–Sun. 6–midnight. Private parties for 60. Ent. Sun. Closed Mon. **(M)** **AE, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I-M)** **AE, CB, DC.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

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GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. **(M) AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M) AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E) AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M) AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, Cajun *fettuccine, chicken with Armagnac & white* truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M) AE.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M) AE, DC, MC, V.**

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Tues.–Fri. noon–3. D and after theater S Tues.–Sun. 5:45–11:30. Br Sat. & Sun. noon–4. Prix fixe D Tues.–Fri. Closed Mon. **(M) AE, CB, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M) AE, DC, MC, V.**

LAS VENTANAS—330 Bleeker St., at Christopher St.,924-4249. Casual. Mexican. Spcls: fresh fruit, margaritas, beef, chicken, or vegetable fajitas, chimichangas, vegetarian selections. D Sun.–Thurs. 4–11:30, Fri.–Sat. 4–1 a.m. Br Sat.–Sun. noon–4. **(I) AE, CB, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.,** 533-2508. **(I) AE, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla *milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun.* noon–11 p.m. Closed Tues. **(M) AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M) AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M) AE, DC.**

TONY ROMA'S—450 Sixth Ave., bet. 10th–11th Sts., 505-7000. Casual. American. Spcls: barbecued baby-back ribs, onion loaf, fresh fish, steak. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Happy hour 4–7 & from 11. Ent. nightly. **(I) AE, MC, V.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

DREAMSTREET CAFE—305 E. 41st St., 370-9555. Casual. Regional American. Spcls: grilled veal chop with wild mushrooms, Cajun shrimp, grilled breast of duck with apples and green peppercorns. Res. sug. L Mon.–Fri. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–10:30, Sun. to 9. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St., 689-1019. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–4. D daily 4–1. Br Sat.–Sun. noon–4. Complete L & D. Ent. nightly. **(I-M)** **AE, CB, DC, MC, V.**

MADISON TOWERS—22 E. 38th St., 685-3700. Dress opt. American. Spcl: hamburgers. Open daily 6 a.m.—midnight. **(I)** **AE, CB, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

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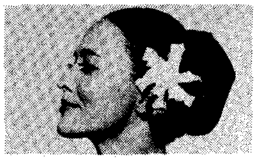

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ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts., 982-9030. Casual. Italian. Spls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br. Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard, thru 5/31, asparagus festival. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. Jazz with Sat. Br. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PROVECHOS—21 W. 17th St., 255-2408. Casual. Caribbean. Spcls: stamp and go codfish fritters, roast suckling pig, conch stew. L Mon.–Fri. noon–3:30. D Mon.–Sat. 6–12:30. Closed Sun. **(M)** **AE, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D only Tues.–Sun. 6–11. Tapas bar. Complete D. Ent. Closed Mon. **(M)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: tartare of 2 salmons, Maryland crabcakes, roast loin of lamb magdalena, Dover sole. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. noon–2:30. Champagne buffet Br Sun. 11:30–2:30. Prix fixe L & D. Piano bar 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 688-0810. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket required. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30, Sat. 6–11. Closed Sun. **(E)** **AE, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, chiles rellanos, fajitas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring complimentary Mexican hors d'oeuvres, strolling guitarists. **(I-M)** **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St., 753-0101. Dress opt. Chinese/Szechuan/Cantonese. Spcls: velvet chicken, prawns casino, sampan squid. Res. nec. Open daily 11:30 a.m.–11 p.m. Bar till 1 a.m. Pianist daily noon–3, 5–11. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D

5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pre-theatre D 5:30-7. Pianist Mon.-Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6-midnight. **(E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30. Private parties for 40. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sauteed medallions of rabbit with candied apple & cider sauce, sweetbreads stuffed with truffles, fillet of venison with juniper berries. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** **AE, CB, DC.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** **AE, DC, MC, V.**

NIGHT AND DAY—216 E. 49th St., 308-0808. Casual. American. Spcls: seafood, beef. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-midnight. Pianist Mon.-Fri. from 7-1 a.m. Closed Sat.-Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. to 10:30. **(E)** **AE, CB, DC, MC, V.**

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Thursday July 3, 1986

Parade of Ships — **LUNCH:** 11-12:30/12:30-2:00/2:00-3:30 Reservations $40 per person

President Reagan lights Statue. Cannons of the tall ships will fire as fireworks display is lit. — **DINNER:** 5:30-7:30/7:30-9:30/9:30-Midnight Reservations $100 per person

Friday July 4, 1986

The greatest flotilla of ships in maritime history with more than 400 vessels. Spectacle of parade of tall ships and the international naval review. — **LUNCH:** Noon-2:00/2:00-4:00 Reservations $100 per person

Fireworks extravaganza. The world's largest pyrotechnic display. Lasers and special lighting effects around hundreds of sailing vessels. — **DINNER:** 5:00-8:00/8:00-11:00/11:00-2:00 Reservations $200 per person

Saturday July 5, 1986

Special events. International public festivities. Naval and tall ships — **LUNCH:** Noon-2:00/2:00-4:00 Reservations $40 per person **DINNER:** Reservations required. 6:00 pm to Midnight Regular menu prices

Sunday July 6, 1986

Tall ships, a mass of billowing sails and naval vesels depart for their homes worldwide. — **BRUNCH:** Reservations $25 per person Noon to 4:00 pm **DINNER:** Reservations required. 6:00pm to 11:30 pm Regular menu prices

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THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Casual. N. Italian-American. Spcls: shrimp Romano, osso buco, veal Valdostano, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11, Sat. from 5. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, Japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Thurs. 5–11, Fri. to 11, Sat. to 12. Private party room. **(M)** **AE, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

ZAPATA'S—330 E. 53rd St., 223-9408. Casual. Mexican. Spcls: chimichangas, chalups, veal Mexican style. L Mon.–Fri. noon–3. D daily 4:30–11. **(I)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: butter lettuce, buffalo mozzarella & sundried tomatoes, bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 4:30–10. Pre-theater D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30–4. D daily 4–1 a.m. Pianist nightly. **(M)** **AE, CB, DC MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug.

L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.–Sat. 11:30–2:30. D Mon.–Fri. 3:30–11:30, Sat. 2:30–11:30, Sun. 2–10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

ROSA'S PLACE—303 W. 48th St., 245-9223/586-4853. Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.–Sat. 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scaloppini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Dress opt. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30–10:30. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11

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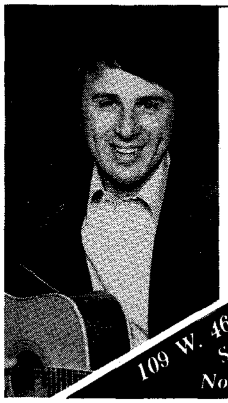

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p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L & D. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7–11, Sat.–Sun. to 11:30. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–7, Sun. from 4. "After 7": Mon.–Sat. 7–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. L Tues.–Thurs. noon–2. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American-Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.–Sun. noon–5. D Tues.–Sun. 5–midnight. Prix fixe D. Closed Mon. **(M)** **AE.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D Tues.–Sat. 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–midnight, Fri.– Sat. to 1 a.m., Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

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LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. **(M)** **AE, DC, MC, V.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, grilled shrimp & scallop brochette, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled sword

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fish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** **AE, CB, DC.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd–93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9–4:30. D daily 5:30–10:30. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. Tea daily 3–6. D daily 6–10:30. Pianist Len Berge, Tues.–Sat. 7–11. **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

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AMERICAN CREAM AMERICAN PIE—434 Amsterdam Ave., at 81st St., 877-6740. Casual. Spcls: stuffed pizza, salads, ice cream. L & D Sun.–Thurs. 11 a.m.–11 p.m., Fri.–Sat. to 12:45. **(I)** **AE.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thurs. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11–2:30. **(M)** **AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St., 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11–3. D Sat.–Thurs. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

MARVIN GARDENS—2274 Broadway at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. Sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. **(M)** **AE, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs.,Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

PAPPARDELLA—316 Columbus Ave., at 75th St., 595-7996. Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. nec. L daily noon–3. D daily 5–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4:00, Sun. 10:30–4:00. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th & 81st Sts., 496-6280. Casual. American. Spcls: roasted baby game hen in cream with tiny 'turned' vegetables, wild mushroom pasta, grilled lobster medallions. Res. sug. Open daily for B, L, tea & D from 8 a.m.–midnight. **(M)** **AE, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts., 496-8940. Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.– Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L Tues.–Sun. noon–3. D daily 3–midnight. Private parties for 20–75. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

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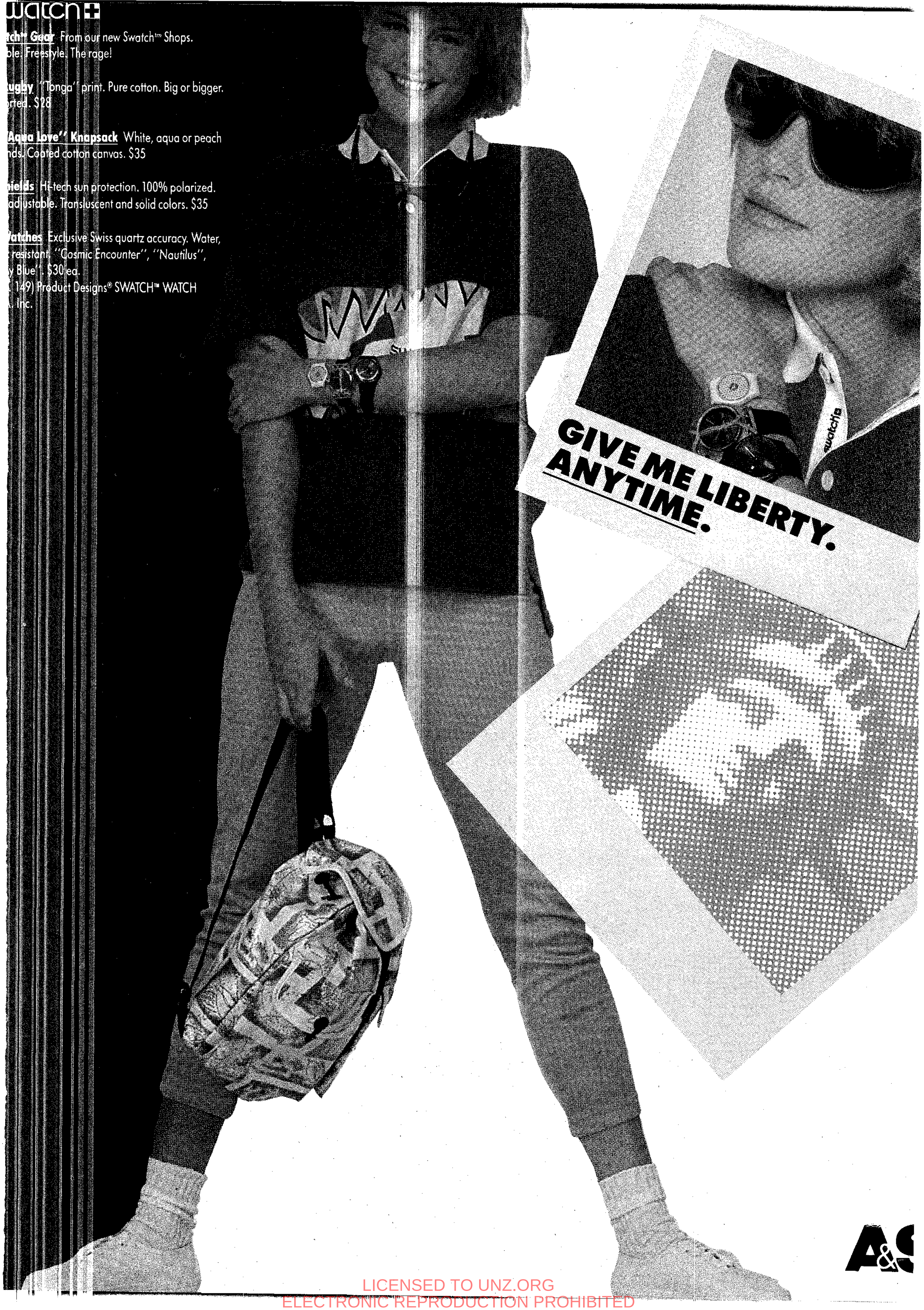
VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck, 251-17 Northern Blvd.,** 631-5666. L Wed.–Fri. noon–3. D Mon.–Fri. 5–10, Sat. to midnight, Sun. noon–10. Buffet D. **(I-M)** **AE, CB, DC, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**



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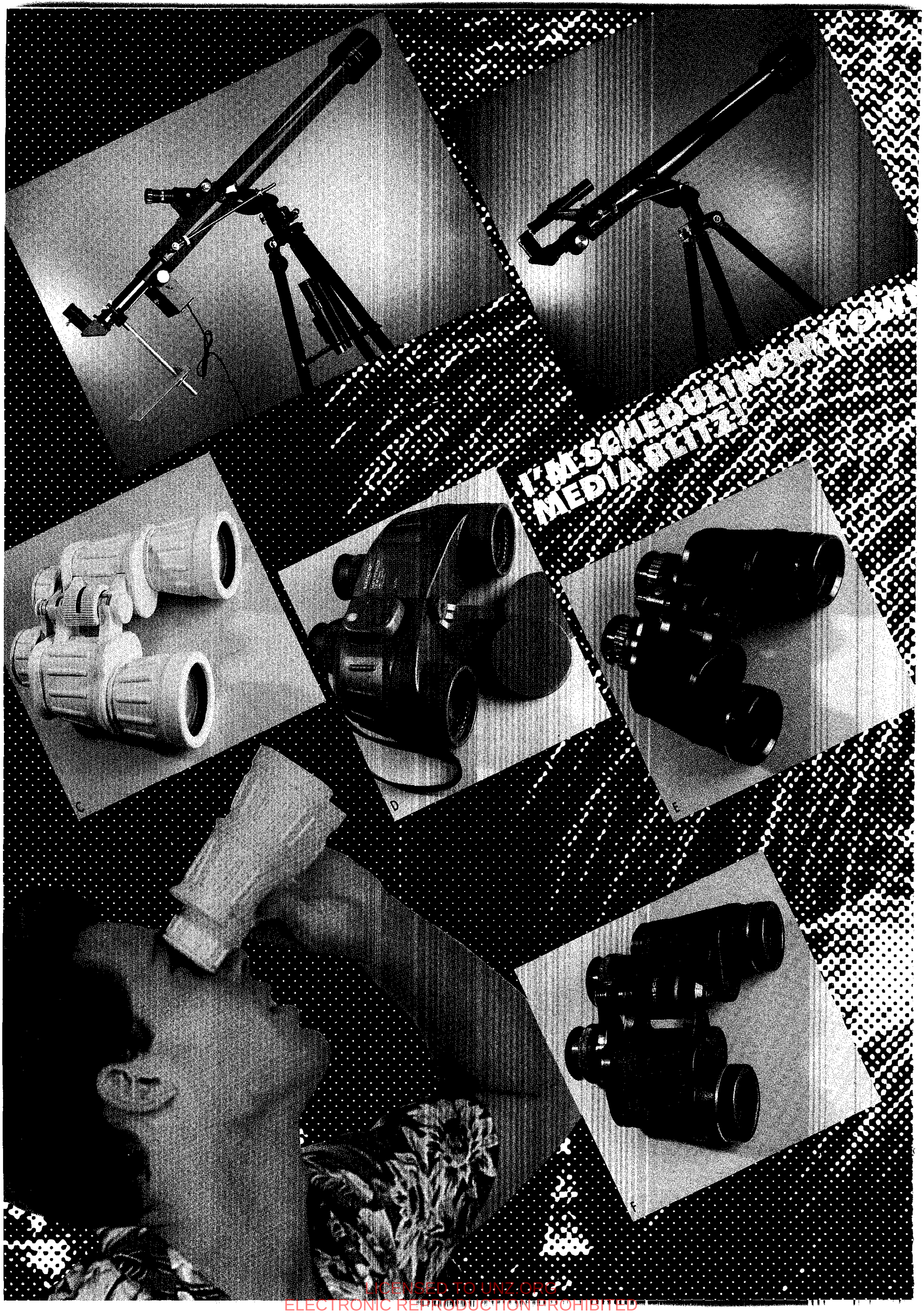
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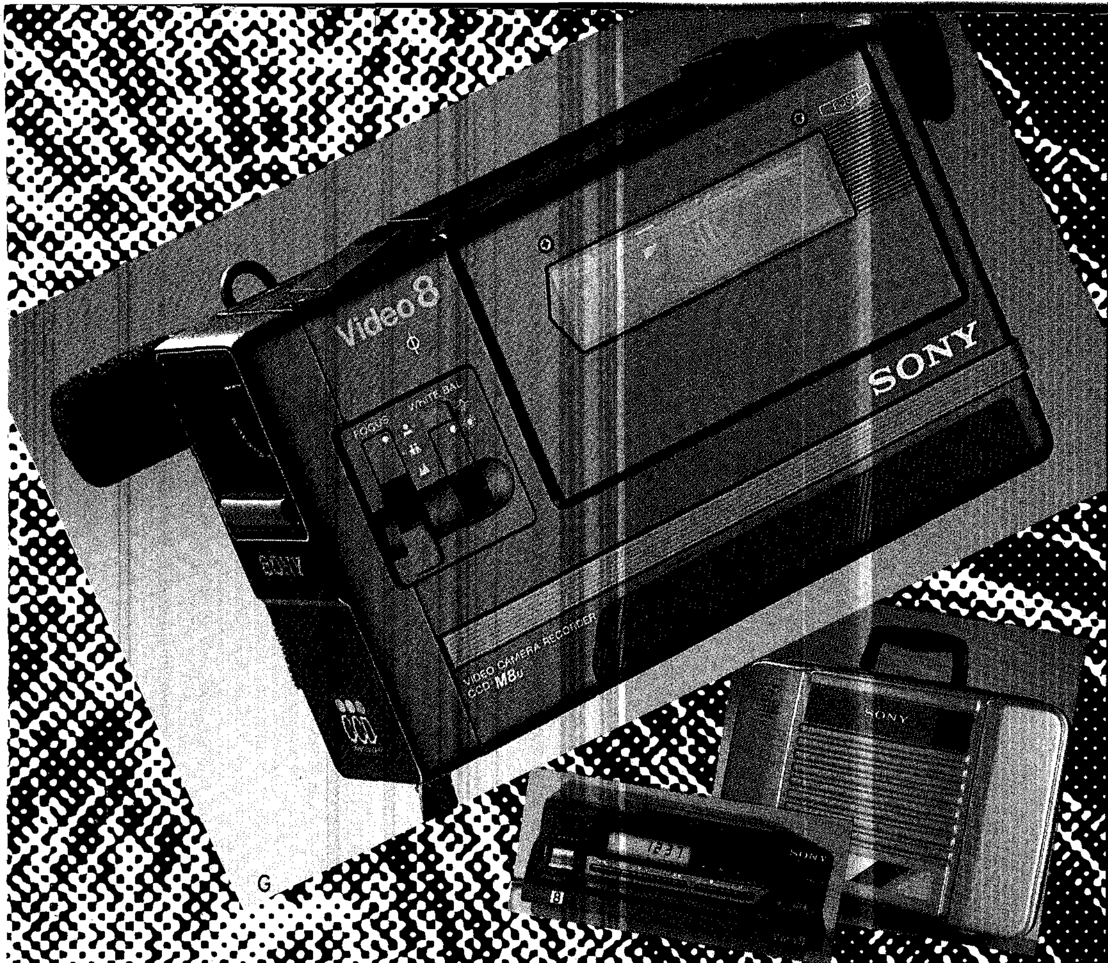

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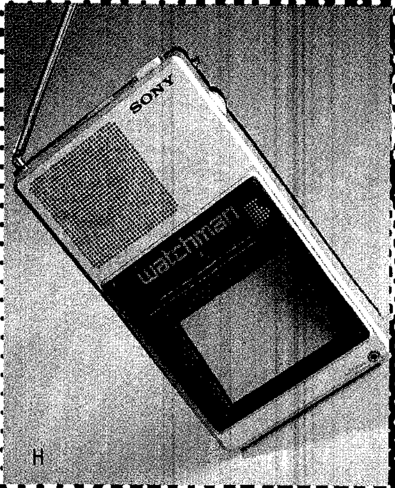

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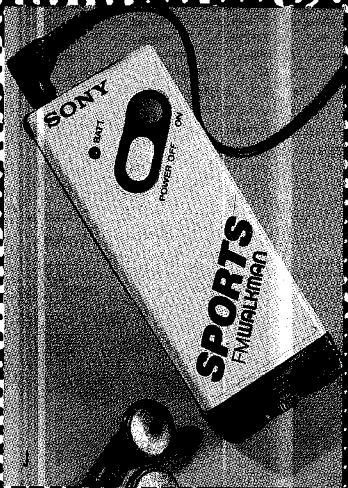

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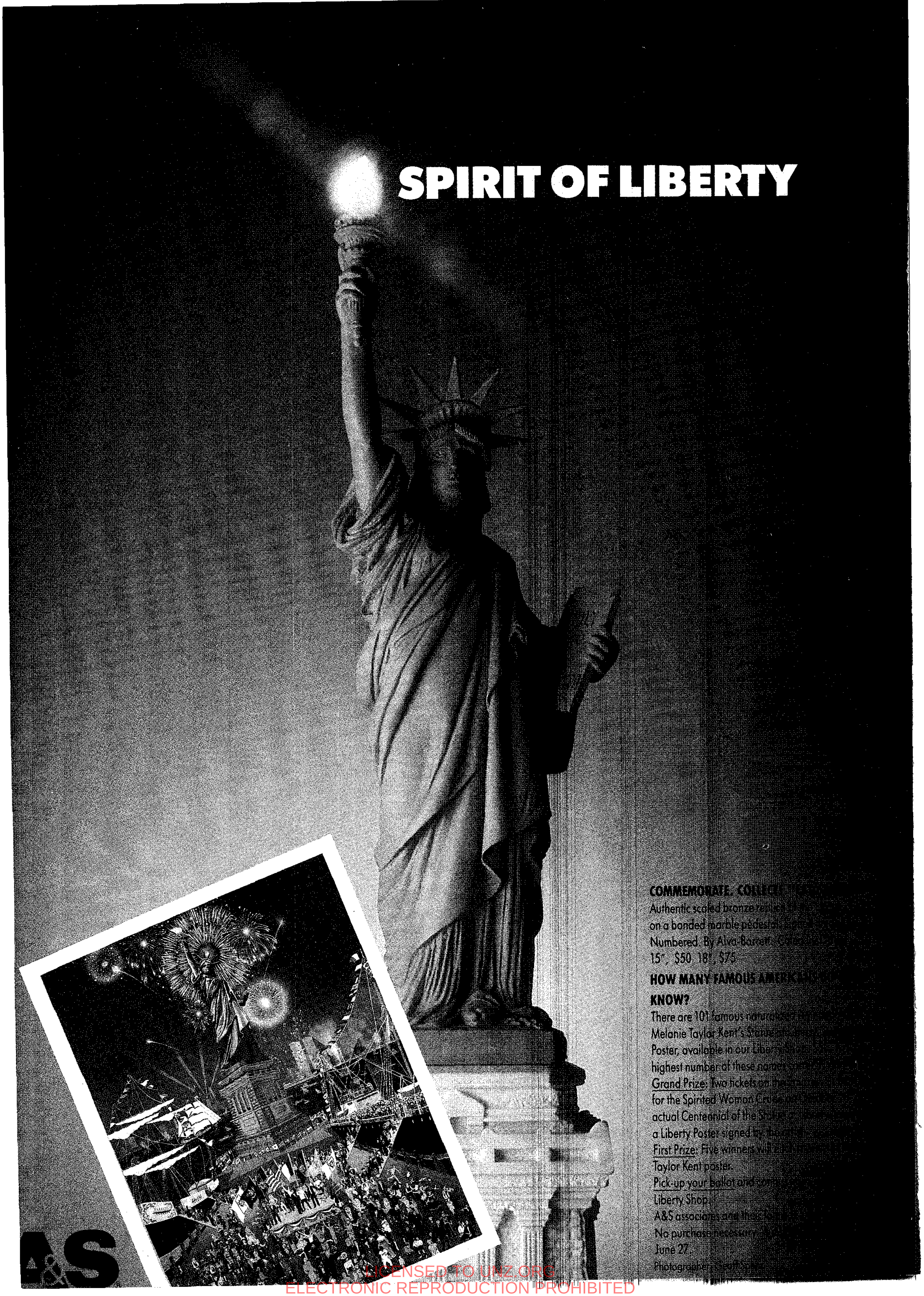

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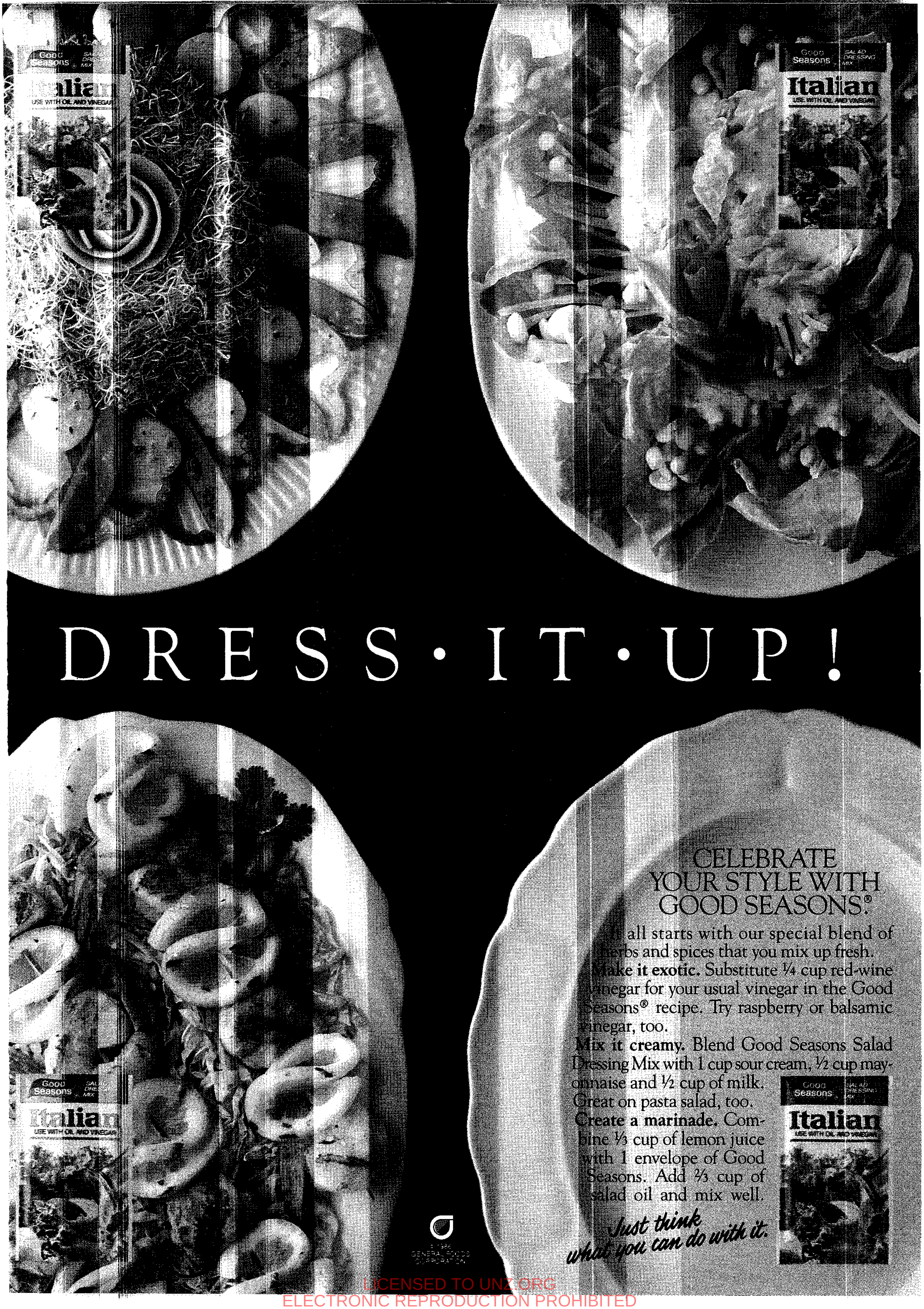
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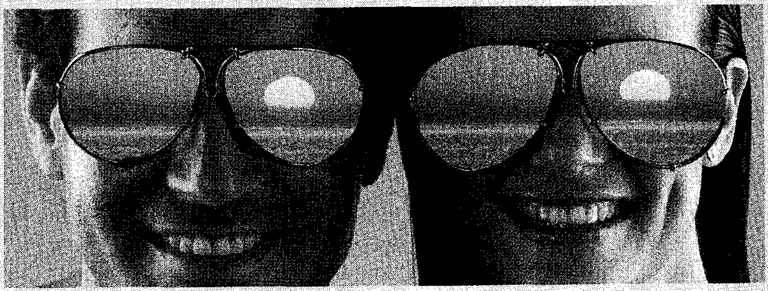

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million cases from this variety. By comparison, the total production of whit Burgundy, including Mâcon and Chablis—all of it made from Chardonna grapes—is less than 4 million cases eve in an abundant vintage.

Moderately priced Chardonnays ar characterized by attractive fruit, little i any oak aging, and a direct, uncomplicated taste that nevertheless has enoug character to set them apart from neutra jug wines. One of the most interestin and flavorful of these Chardonnays is th 1983 of Estancia ($6.49), made by Franciscan Vineyards from its acreage in Sonoma's Alexander Valley. The Sundia Chardonnay of Fetzer has always been dependable and appealing wine, and th 1985 ($7.19) is no exception. Two attractive 1985 Chardonnays from Sonoma tha combine ripeness and lively acidity ar River Oaks ($6.79), produced by Clos d Bois, and Weinstock Cellars ($6.99). Th widely distributed 1984 Glen-Ellen Proprietor's Reserve ($4.99) is a pleasant an inexpensive Chardonnay, though lackin in character. The best of these wines, th 1984 Hawk Crest ($5.99), produced b Stag's Leap Wine Cellars, is elegant an comparatively complex.

Gewürztraminer from France's Alsac region is a completely different kind c dry white wine, one whose assertive flavor, while not to everyone's taste, make it particularly useful for summer entertaining. The Traminer grape is thought t have originated near a village in Italy' Alto Adige region now known as Termeno but once called Tramin. Thes days, Gewürztraminer, or "spicy Traminer," is associated with Alsace, whic produces bone-dry, pungent, and intensely flavored wines from this unusua grape.

With its pronounced, spicy taste, Alsace Gewürztraminer is an interestin and distinctive aperitif, and a welcom change from the innocuous whites th have little to recommend them excep their temperature. Gewürztraminer als stands up to, and complements, a wid variety of summer dishes that may contain spices, flavored vinegars, or ingredients with strong flavors.

Gewürztraminers from the excelle 1983 vintage are still readily available $6 to $9, among them the full-bodied an vigorous Hugel, the balanced and elegant Trimbach, the ripe, relatively broa Dopff and Klug Réserve, the asserti Gustave Lorentz, and the lighter, mo restrained Willm.

"Le Beaujolais, c'est le vin versatile, says Marc Pasquier-Desvignes, and h should know—his family has been producing Beaujolais since 1420. The versatility of Beaujolais derives from the fa that it's a light red that can be serve chilled; it thus combines the flavor of red with the refreshing coolness of white. The qualities that make Beaujolais so appealing—its purple-red color, grapey aroma, fruit, and lively acidity—are those of a young wine. In fact, Beaujolais loses its charm even more quickly than many white wines—a number of 1984s already display an unappealing orange color, and most now have a dull, acrid taste as well. Fortunately, the excellent 1985 wines are now abundantly available.

About a third of the total Beaujolais crop is released as *nouveau* or *primeur* in November; the rest, including such *crus* as Brouilly, Chiroubles, Morgon, and Moulin-à-Vent, arrives the following spring. (In 1985, the traditional date for Beaujolais *nouveau*, November 15, was permanently changed to the third Thursday in November.) The easiest 1985s to find are those labeled Beaujolais and Beaujolais-Villages, most of which cost $5 to $6. Despite the overall quality of the vintage, not all examples have that combination of fruit, charm, and liveliness that sets Beaujolais apart from other light reds. Those that do include the always-dependable bottling of Georges Duboeuf, the balanced, fruity wines of Joseph Drouhin and Jacques Dépagneux, the somewhat fuller wine of Louis Jadot, and the pleasant, lighter examples of Marquisat and Louis Tête. Beaujolais *crus*—from nine specific communes that produce the best wines of the region—are also available from a number of producers at $6 to $8. The Chiroubles, Morgon, and Brouilly of Duboeuf are particularly attractive, as is the Chiroubles of Mommessin.

If Beaujolais is acclaimed for its youthful charm, the red wines of Rioja, in northeastern Spain, are characterized by age and maturity—they are usually aged for two years or more in wood and then another year or two in the bottle before being marketed. As a result, Riojas are the most mature of all moderately priced reds, and ready to drink when they are released. The general level of Riojas available for $6 or less is quite high, and most display the special qualities of this wine—a soft, evolved, polished taste with hints of vanillin from the small oak barrels in which they are matured. Although the oldest Riojas, usually labeled Reserva, can be excellent, and at $10 or so are well worth trying, some—faded, woody, and dried out—are an acquired taste.

Some excellent Riojas readily available here for $4 to $6 include the firm, well-structured 1981 Marqués de Cáceres, the distinctive and sturdy 1981 Montecillo Viña Cumbrero, the lighter but elegant 1982 Cune Clarete and 1982 Olarra Cerro Añon, and the simple but pleasant 1982 Bodegas Lan. The 1981 Marqués de Riscal, however, is marred by a curiously pungent aroma and taste reminiscent of certain New York State wines. ■

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GLOWING IN STYLE

FROM 'WITNESS' TO 'TOP GUN,' KELLY MCGILLIS GIVES OFF HEAT

BY ERIC POOLEY

KELLY MCGILLIS OPENS HER trailer door, steps down, and walks across the tarmac at Miramar Naval Air Station, where she's on location in a fighter-pilot picture called *Top Gun.* Hot San Diego winds blow her hair around, and she looks earnest, even troubled. She walks up to Don Simpson and Jerry Bruckheimer, the *Top Gun* producers.

"Today's the day," she tells them.

"Possibly," says Simpson, though he has no idea what she means. "Why?"

"Today's the day you're going to fire me."

Simpson and Bruckheimer trade looks: McGillis, 28, is their star actress, a woman with California beauty and the mind of a trained New York actor. After she got great reviews in *Witness,* Simpson and Bruckheimer wanted her for months before she agreed to do their film.

"*Fire* you?" they both say.

"Yes. I thought about it last night. You're going to fire me today, aren't you?"

"No," says Simpson.

"I don't believe you," says McGillis. She gives them one last, impenetrable look, walks over to her trailer, climbs in, and shuts her door.

An actress who becomes a star after her second film may be forgiven a little insecurity. An actress who finds herself compared to Grace Kelly and Ingrid Bergman after her second film should be congratulated for her doubts. "How can anyone live up to all that?" McGillis wants to know.

Not that she hasn't earned the acclaim. In her first movie, a small, literate comedy called *Reuben, Reuben,* she's a tawny girl in love with a besotted Scottish poet; she effortlessly robs the man of his will to live. In *Witness,* as an Amish widow falling in love with a Philadelphia cop, her work has more weight: She starts out behind a wall of quiet reserve and slowly breaks it away. "She gives an incredibly honorable performance," wrote *New York* critic David Denby; "there isn't a coy moment anywhere."

Since *Witness,* she has finished her third picture (*Top Gun,* which opens this week); played Nina in *A Seagull,* Peter Sellars's experimental Chekhov at the Kennedy Center; and is now in Atlanta doing two parts—one in heaven, one on earth—in an Alan Rudolph film called *Made in Heaven,* about two unborn souls who fall in love. She's already signed for two more films after that, but she'll eventually "take some time off, sit and recharge the battery. This constantly going outside of yourself is hard." Her transformations—locating the core of a character, creating a new appearance to match—will stop for a time, and she'll live in Paris with her boyfriend, actor Barry Tubb. Unless she changes her mind. "I change constantly," she admits. "For a couple of weeks when I was in D.C., I wanted to join the Peace Corps."

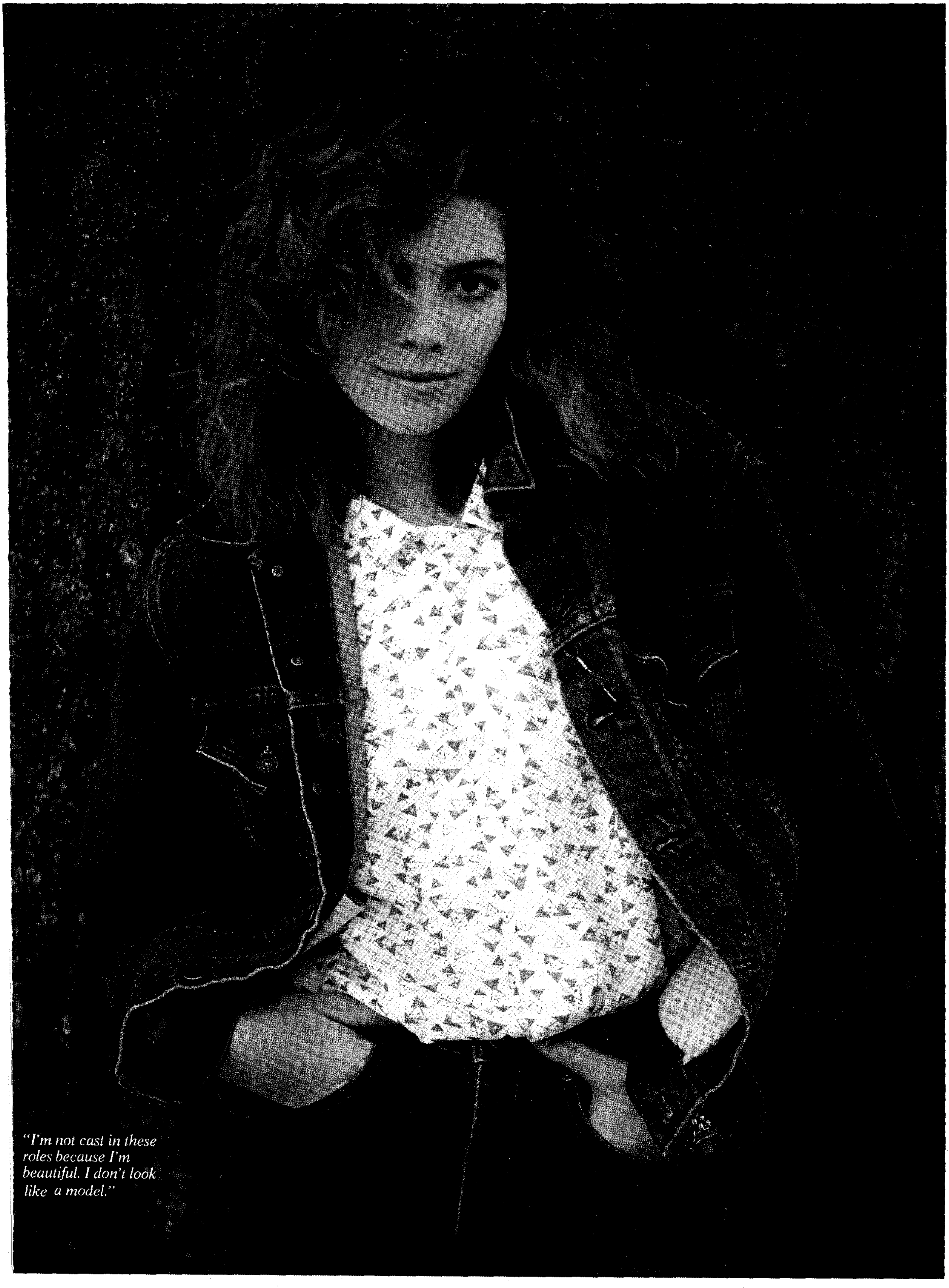
"You never know where Kelly's mind is going to be," says Simpson, "because she doesn't know herself."

"Kelly has presence—the camera just *stares* at her," says Robert Ellis Miller, who directed *Reuben, Reuben.* "Yet more than most actresses, she requires on-set encouragement that she's beautiful."

"And she's reluctant to acknowledge her strength as a performer," Simpson adds. "She doesn't know how good she really is. Onscreen she has a luminescent quality that isn't always apparent in real life."

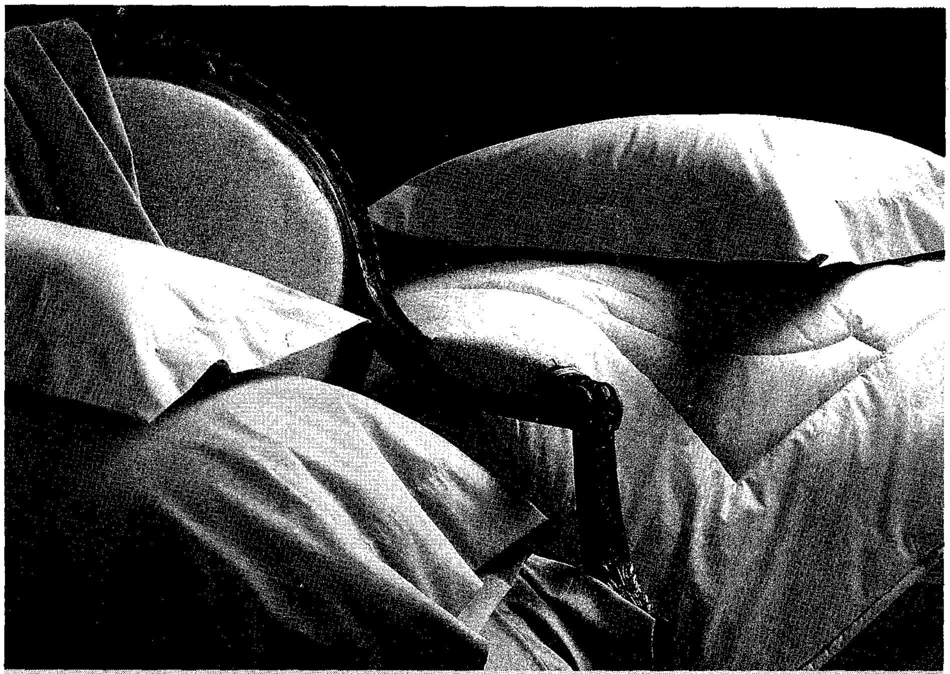
"That's often the case with screen stars," says Peter Weir, who directed *Witness.* "But Kelly has another quality, one that's more important and harder to define—there's a remoteness about her. The outsider. She's apparently this all-American girl—but not quite. There's a mystery there."

"I'm not cast in these roles because I'm beautiful," says McGillis. "I'm not some great beauty. I don't look like a model. I don't think I'll ever get that famous—people don't recognize the real me. I'm different in everything I do, and I'm that way in life—one day I wake up and feel and look and dress a certain way. The next day I feel and look and



“I’m not cast in these roles because I’m beautiful. I don’t look like a model.”

PHOTOGRAPHED BY DAVID ALAN HARVEY



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dress completely different. I don't have a good, sound image of myself."

IN HER FIRST SCREEN MOMENT, ON A crowded commuter train in *Reuben Reuben,* McGillis is a halo of blond hair glowing above a magazine The poet Gowan McGland (Ton Conti), slurping whiskey and scandalizing the commuters, looks up an sees her. "A *strapping* girl," McGlan says later, "with rousing breasts and hai like ripe wheat . . . and large eyes the color of cornflowers. She's a radiant creature." The poet stares at the girl. Th camera stares at the girl. Two love affair are launched.

The next time McGillis rides a train o film—early in *Witness*—her hair is dar and tucked inside a black bonnet. He face is fuller, and there's a new stillnes in her eyes. As Rachel Lapp, she's takin her little boy on his first trip into th modern world. She disapproves of thi world, but it excites her. After her so watches one cop murder another, a detective (Harrison Ford) takes them bac to their community to hide. As Rache falls in love with him—they court wit their eyes—McGillis's work is highl controlled, conflict playing across he large, fine features.

"Kelly knows not to splurge emotio all over the screen," says Tom Cont "She displays more by showing less. Sh should have had an Oscar for that."

After two thoughtful films, McGilli took a part in her first Hollywood blockbuster—*Top Gun* (page 102), a movi about the Navy's premier fighter-joc school that looks like another teen hit fc Simpson and Bruckheimer, who pro duced *Flashdance* and *Beverly Hills Co* A slick, sky-piercing film about dogfigh ing jets, it's mostly crash and flash. B occasionally—when McGillis, as an a trophysicist who falls in love with her st dent, F-14 ace Tom Cruise, is onscreen- it becomes more subtle.

She makes another memorable e trance: The camera sees her across smoky barroom, tall and slender in tig jeans and a white shirt, blonde hair fal ing across one eye to her shoulders. To Cruise sees her, too, and tries to pick h up. He grabs a microphone and sin "You've Lost That Lovin' Feelin' "—t whole place sings along—and she sor through her responses: embarrassmen flattery, attraction. Then she snubs hi with a few tart lines.

"KELLY GILLIS!" IT'S A NEA miss—the waiter in downtown Atlanta resta rant is smiling at the a tress, but for a mome she looks as if she's bee mistaken for a country singer.

The waiter sees this and tries one mo

ime. "Kelly *Mc*Gillis," he says, smiling ıig as you like.

"Right!" says McGillis, still learning ıow to handle this sort of thing. "What's 'our name?"

After the waiter leaves, she says, "That ıever happens. I guess it's happening ıore and more. It still makes me embar-assed." She spreads her hands across er face and peeks out from between her ngers. "I'm not very good at it yet," she ays. "I'm not a personality. I'm a very oring person in real life."

REAL LIFE BEGAN IN NEWPORT Beach, California, where her father is a doctor. She grew up in a world where "everything was a little too easy," with a weight problem—up) 210, no dates—and a rebellious streak.

At sixteen, she got impatient with all ut drama, and at seventeen she dropped ut of school; her parents "were *not* real appy. They told me I'd be a failure, and ıat I'd never succeed."

Before she turned eighteen, McGillis acked a station wagon and drove north) the Pacific Conservatory of the Per-ɔrming Arts (PCPA), in Santa Maria. She ayed for almost three years, got mar-ed, and auditioned for two schools in iew York, "and one didn't accept ıe—NYU."

The rejection still stings, even though ıilliard, a prestigious school, took her. ıe came east.

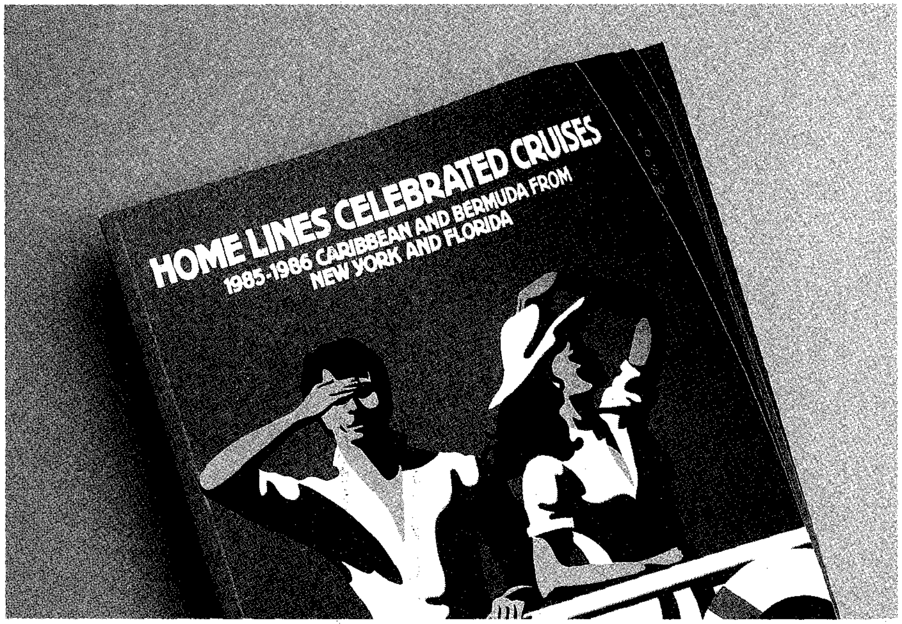
"My first day in New York, I walked 'ound a corner and a cabdriver was ɜating on the hood of a *car* with this ɪseball bat," she says. "I sat down and atched these people *screaming* at each her, and I loved it. In Newport Beach, I ɜver even saw a *cab*.

"Have you seen the crabs in China-ɪwn? They're so *aggressive*—stick the ngs in the water and they grab on, *unk*, saying, 'Forget it, buddy, you ain't kin' *me*." She was transforming herself om Newport Beach girl to New York tor.

In 1982, after enduring three years of ɪnstant training and performance, Mc-illis's class had thinned from twenty ɹdents to twelve, and she had become a ɪr, performing the best roles in plays by randello and Shakespeare.

By that time, she'd lived with her hus-nd and a cat in a ten-by-fourteen-foot om on West 71st Street; left the hus-nd; moved to West 85th, West 109th, ɪrroll Gardens, and Park Slope; and en a waitress at Ticker's on Columbus ɾenue, Dunleavy's in Chelsea, J. T. cFeely's in Brooklyn.

She liked to go out—"all night long if u want, exposed to so much you get unk by it. My first year in New York I id, 'I have to live! I have to live!' Then I id, 'If I don't slow down, I'm either go-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ing to kill myself or not graduate."

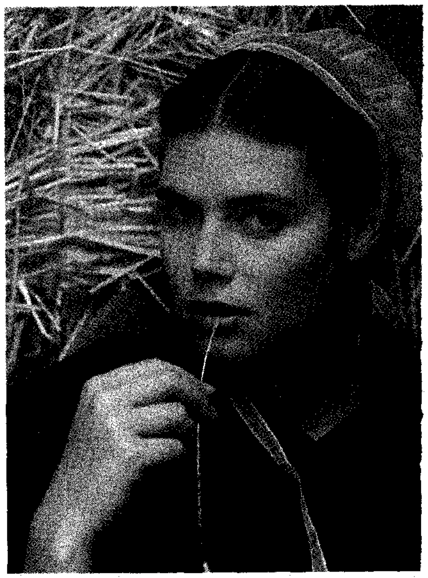
One night in 1982 she was at the Rocking Horse, on Columbus Avenue, when in walked Sabin Epstein, who had directed her at PCPA, and his cousin Phil Epstein. Phil's father, Julius, who co-wrote *Casablanca,* had done a screenplay tha needed a special actress.

"You are Geneva," Phil Epsteir told her.

"What are you talking about?" saic McGillis.

"I can't tell you," said Epstein, "bu you *are* Geneva."

"Oooohk*aaay,*" said McGillis.



IN *WITNESS*: *Courting with her eyes.*

BEFORE MCGILLIS TURNED UI Walter Shenson and Robe: Ellis Miller were beginnin to wonder whether the would ever find a Geneva fc *Reuben, Reuben.* "We wei through two or three hundred actresse in California," says Miller.

"They all looked like beach girls," say Shenson, the producer. "We decided w needed a New York actress for the part

They came east and began seeing Ne York actresses. Phil Epstein told the about McGillis, and she came in to rea "She was perfect," says Shenson. " lovely, intelligent, preppy New Englar girl. I said, 'Tell me about yourself.' Sl said, 'I'm from Newport Beach, Califo nia.' I said, 'Don't tell me *that.*' "

A few weeks later, McGillis—still Juilliard student—stood outside screening room in North Carolina, tea in her eyes. Inside the room, Shenso Miller, Tom Conti, and Julius Epste were watching the rushes from McG lis's first day—the first film on her. It's simple scene, Geneva saying good-bye her family on the front porch, argui with her mom, going off to meet Gow McGland.

McGillis couldn't watch. "I hat seeing myself," she remembers.

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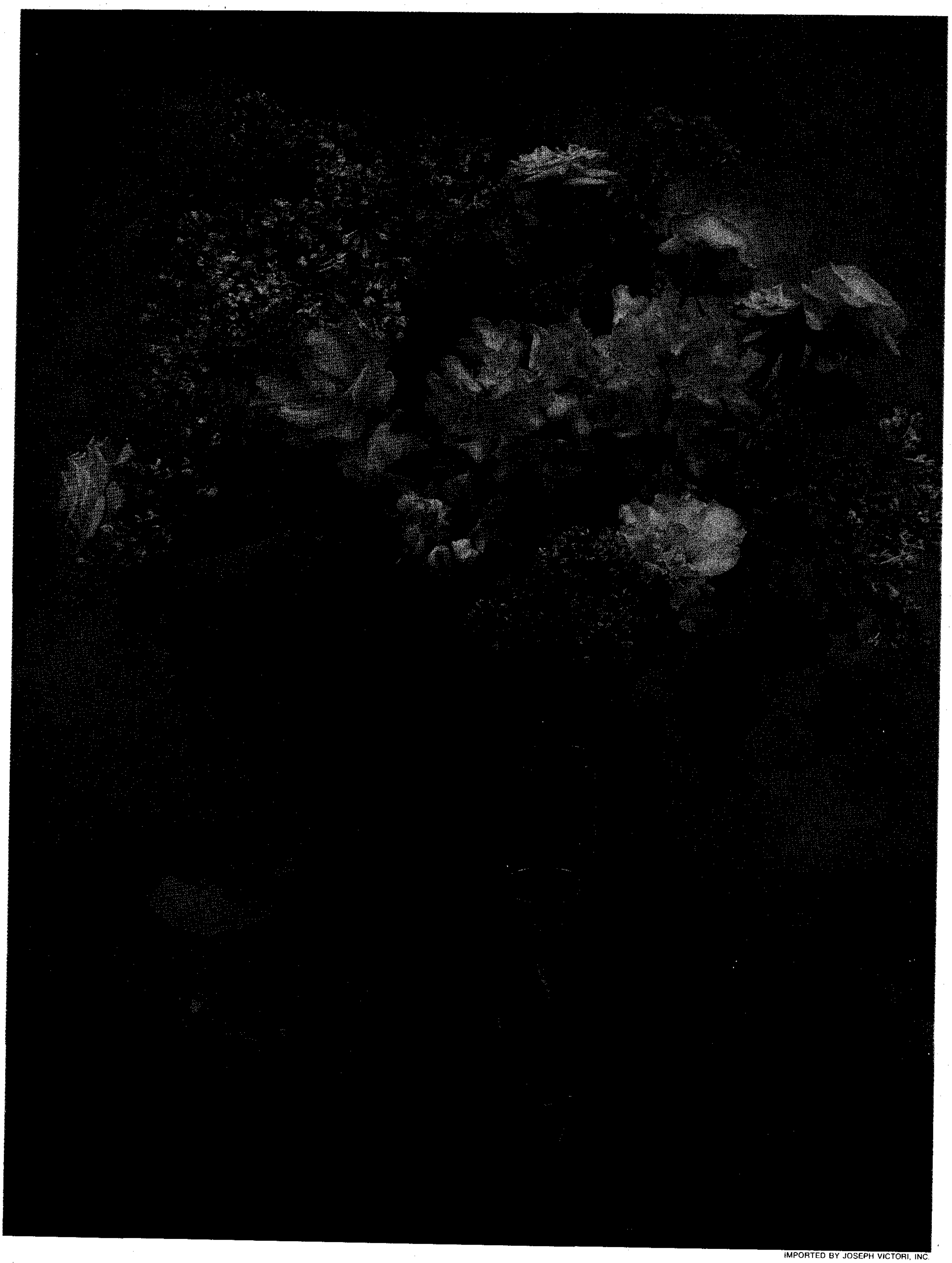

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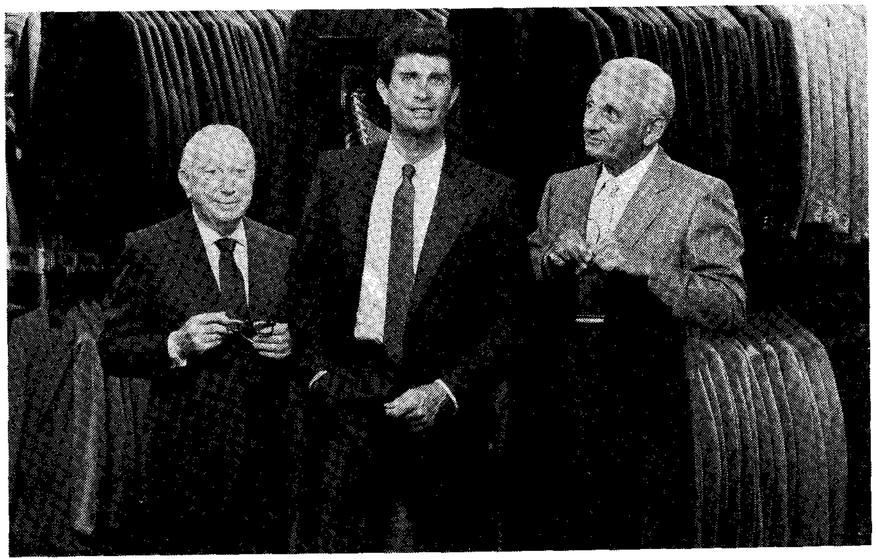

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peeked in through the door. I cried."

Inside the room, the mood was somewhat different. "No one," says Shenson, "was prepared for how Kelly would look on the screen. As soon as I saw her, I leaned over to Julie Epstein and said, 'There's a movie star.' You could hear people saying, 'Movie star. Movie star.' Of course, she hated to see herself. Eventually we had to hold her to make her look at the screen just once. She hid her face in her hands. Finally, she began to realize she was good."

The first time Miller told her to "match the master shot"—repeat a sequence for other takes—she didn't know what he was talking about; playing for the camera is not part of the Juilliard curriculum.

"She was a quick study," says Shenson, "and Tom was very good for her."

"She didn't need any help," says Conti. "All this movie jargon—*matching*—actors do it automatically. Kelly took to it like a duck to water. Acting is acting."

"Tom and I had a nice rapport and could talk about technique," says McGillis. "On film you do have to strive for simplicity, use the face more than the body, and you can't paint in such broad strokes. But basically, I think acting is acting."

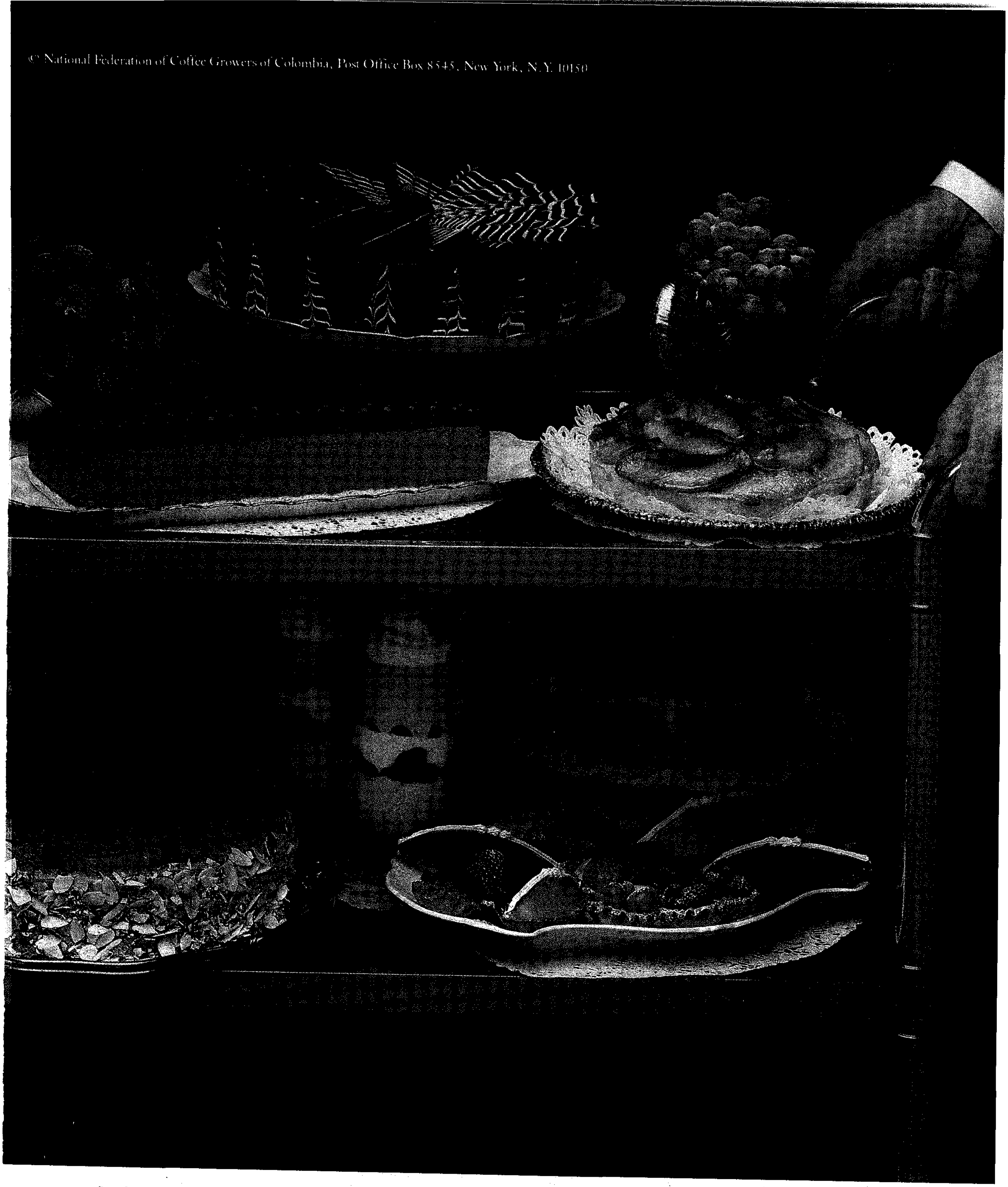
PETER WEIR WENT TO THE BEVerly Center Cineplex in Los Angeles looking for an actress with "outsider quality" for *Witness*. He'd given up on Americans, was "flying in planeloads of European actresses," and he'd heard there was a good one in *Fanny and Alexander*. "But the film was sold out," says Weir, "so I went into *Reuben, Reuben* instead. There was Kelly."

Weir brought McGillis in. She looked "like a typical American girl. She might even have been chewing *gum*." But something about her made him set a screen test. "I read John Book [the Harrison Ford part] opposite her," he says. "I was standing close to her, and I felt what Harrison would feel working with her. She was right."

The studio wanted a bigger star. Weir insisted, Paramount relented, and McGillis went to Pennsylvania to research the role: She moved in with an Amish family, learned to eat with only a spoon, sowed her first seed rows, met and milked her first cow. She also recorded local dialect on her Walkman, the way any good New York actor would.

"Peter thought it was too much research," says McGillis. "He thought I'd go into Amishland and never return."

A few weeks into shooting, Weir realized he'd been neglecting her. "I noticed it a little late," says Weir. "I'd been working closely with Harrison, and it was difficult for Kelly at first—I'd get excited and charge over and say, 'Instead of



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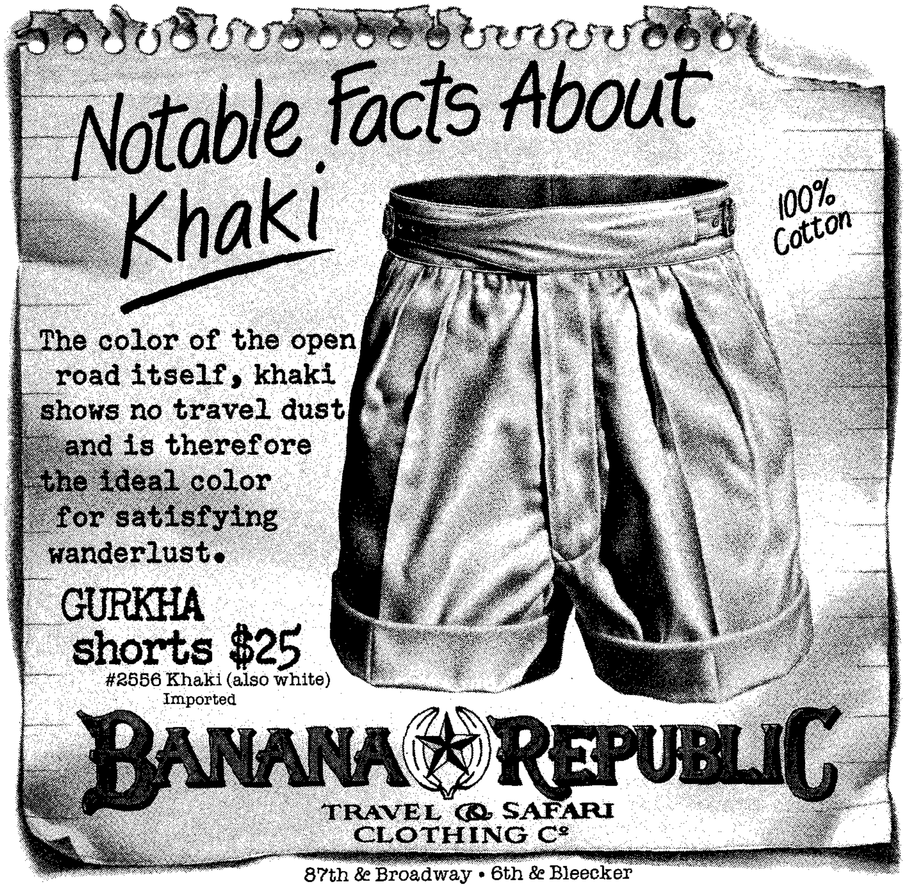
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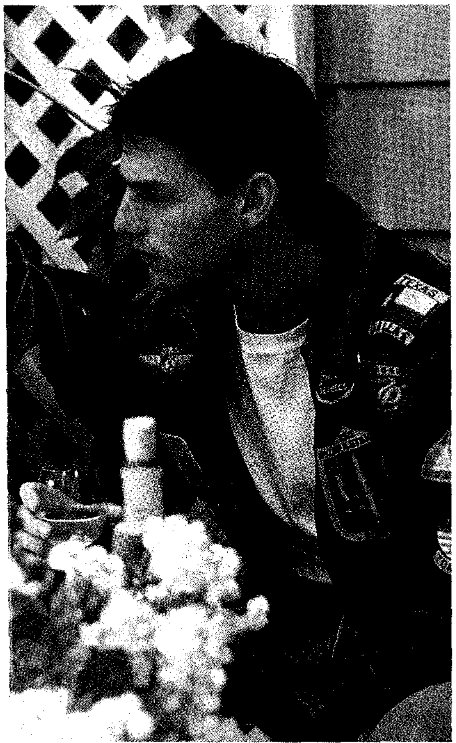
what's in the script, you'll do this and this and this.' We were a bit overwhelming. I involved her more in the process, began to spend more time with her as we got into the heart of the story."

"I need a director who can help me with my acting," says McGillis, "because I'm not great at improvisation or making the best choices in a scene. So if someone says, 'Let's try this,' I say, 'Why not?' If i doesn't work, don't take it personally. I the notes aren't right, you change them."

MAN KILLER: *McGillis plays th*

McGillis did her best work in the movie's second half, when her director wa attentive and her scenes were most demanding. Weir got her to improvise: Th scene in the barn, for example, when Sam Cooke song comes on the car radi and Book coaxes Rachel into her first forbidden dance, was not in the scrip McGillis is magnificent: Awkward an tentative at first, unsure what to do wit her hands and feet, she squeals when h grabs her and gives her a spin, and soo she's lost in the dance, laughing an swirling around the barn. McGillis say she fell completely into her character i that scene, no longer aware of herself a an actor. "She crossed the line," say Weir. "She reached another level—something magic, that we all strive for."

MCGILLIS GALLOPS DOWN stairs, her face flushe from early-morning ex ercise, blonde hair sti wet from the shower. I faded jeans, a white shir and a denim jacket, she's ready to go t the park and pose for some pictures. Sh screams at her Australian blue-heeler puppy, a gift from Barry Tubb, the actor she fell for on the set of *Top Gun.* "Cheyenne, c'mere!" The dog assaults her. They rub noses. "Puppy fever!" screams McGillis. She looks up, smiles. She has on too much makeup, even by photo-shoot standards. She doesn't trust her beauty. All of a sudden she seems jittery, *flighty*—even though she's posed for scores of photographers in the past three years, and the pictures are always terrific. She tugs at her shirt. "I have no bustline," she says, though this is not the case. She grabs Cheyenne's leash, and the group heads for the park.


an with Tom Cruise in Top Gun.

Sitting in a bench swing posing for pictures, McGillis is able to relax. She's a natural, her look changing with each snap of the shutter. She stretches out in the swing.

"Get horizontal," someone says.

"My favorite position," McGillis says.

"Kelly, the press is here," says the unit publicity man.

"That's not what I meant," says McGillis, laughing. She walks over to an oak tree, and her dog follows, panting. "It must be dreadful to have to sweat only from the mouth," she says. "Get the ball!" she yells suddenly. "Where's the ball? Get the ball!"

She pulls off her barrette and shakes out her hair, letting it tumble across her face. She musses it this way and that, and with each movement her features seem to become more sharply defined. She unfastens a button or two on her shirt, and the publicist clucks at her. Kelly frowns, but-tons up.

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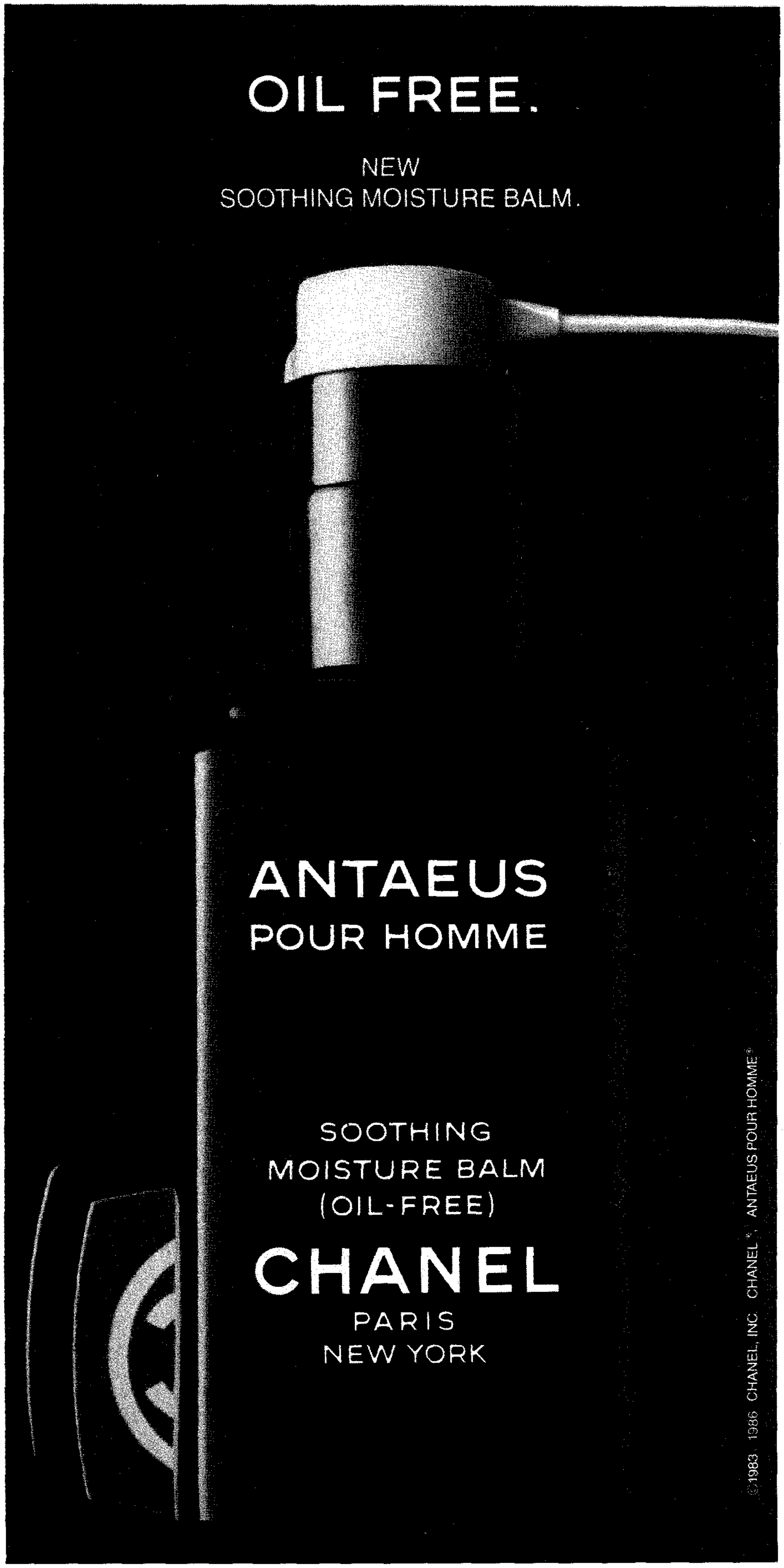


"I always start these shoots looking well put together," she says. "Then I always let my hair down and fall apart. I guess I'm just that way."

After *Witness*, McGillis signed up for *Two Jakes*, the Jack Nicholson–Robert Evans sequel to *Chinatown*. But the project collapsed and Simpson and Bruckheimer offered her *Top Gun*. "We went for her the day she became available," says Bruckheimer. "Unfortunately, her agent sent her the wrong script." In that draft, her character was a gymnast; McGillis wasn't interested.

Eventually, McGillis read the right script, and met with Bruckheimer, Tom Cruise, and director Tony Scott at the Regency Hotel.

"Tom was immediately attracted to her," says Scott, "as was I."

McGillis signed up for her first teen picture.

"I like *Top Gun,*" she says, a bit defensively. "I'd never done a movie like that. *Two Jakes* had just fallen through and I wanted to *work*. I'm terrified if I don't have something to do. After Rachel, I wanted to do a modern woman, and I wanted to work with actors my age."

She researched the role with the same intensity she brought to *Witness*. She spent time with Christine Fox, the astrophysicist her role is based on, and read through a pile of fighter-pilot books borrowed from Tom Cruise.

"One year I'm studying the Amish," she says, "and the next year I'm learning about inverted flight tanks and negative G's."

Was it difficult, after playing opposite Tom Conti and Harrison Ford, to work with a younger, less expressive actor?

She turns off the tape recorder and says nothing, her jaw beginning to set. Her eyes warn that the ground beneath our feet may soon give way.

She had been called upon to deliver some painful lines ("Call me if you need me—I'm here to help" was one); was *that* hard for her? She rolls her eyes and smiles.

One problem that she will talk about came four months after *Top Gun* wrapped. The filmmakers had miscalculated—the lovers didn't have enough screen time together. Tony Scott wanted to add to the big love scene and shoot one more scene to lead up to it. "We felt they needed more contact before they could grab each other and stick their tongues down each other's throats," says Scott. The problem was, McGillis was already rehearsing *Made in Heaven* with Timothy Hutton, and she'd changed: "I was a different person, my mind in a different place, my mannerisms different, my hair longer and darker." They tried a wig and ended up hiding her hair under a cap. She looks different in the scene—halfway into another character.

MCGILLIS IS WALKING UP A street in downtown Atlanta, turning heads with her high-waisted slacks and silk blouse—she's a career woman now, with soft curls straight out of a Breck ad. A large policeman does a 360-degree spin as she passes. She doesn't notice.

Timothy Hutton, in a hip-length black leather jacket, black shirt and trousers, and purple tie, is a pop star walking up the street from the opposite direction. This is a scene from *Made in Heaven*—one of those small connecting sequences that make up the mortar of any movie—in which Hutton and McGillis, on earth after their heavenly love affair, *almost* meet; they pass within inches, a wood crate blocks their vision, and the moment is gone.

On the first take, Hutton passes McGillis without seeing her, just as he should, but he wheels, catches up, walks behind her, and finally snakes an arm around her waist and whispers something into her ear. McGillis breaks up. Alan Rudolph, the director, breaks up. Hutton has just blown the movie's entire plot because McGillis was too much to resist.

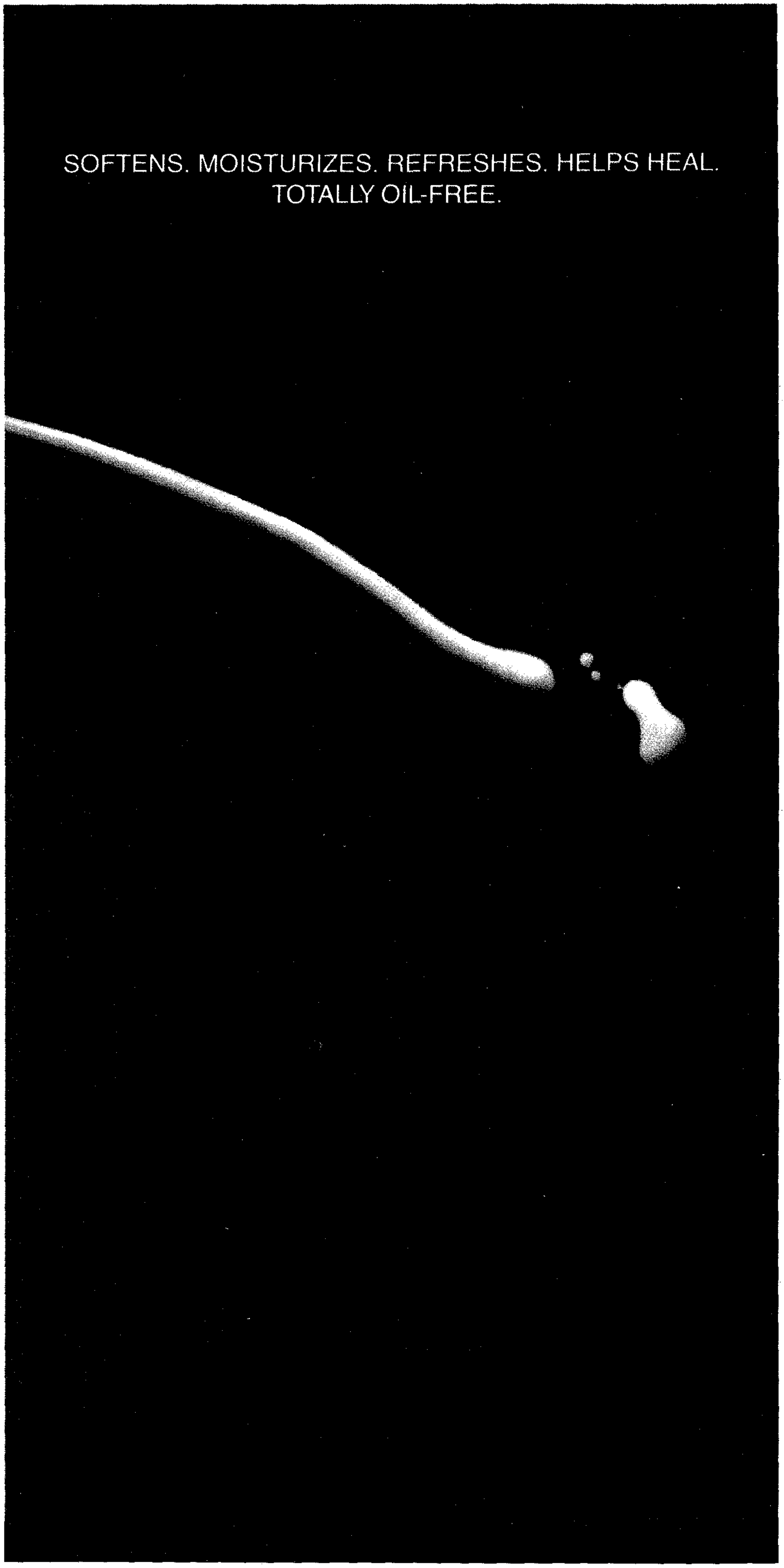
"I'VE WORKED IN STYROFOAM FACTORIES, I've worked all the time since I was seventeen, and I'd never been fired from anything before that." McGillis is talking about something she doesn't like to talk about: the only time she ever lost a job. It would have been her second film, after *Reuben, Reuben.* It was a movie called *Bachelor Party.*

"They fired me," she says. "They told me I wasn't sexy. It was a lucky break." She laughs a brittle laugh. The woman hates failing—even failing on a teen-sex movie like *Bachelor Party.*

"I was offered the part, and I could take it or wait tables. It was very lucky I got fired.... It was devastating to be fired. I had never been fired from anything.... But it devastated me; even now I look at it and—everything works out the way it's supposed to, I suppose. Everything works out for the best.

"I try to believe that you cause your own fate, and you do in part, but I don't see any rhyme or reason for people who suffer. Do they cause it?

"I don't understand what makes me so different from someone in my class at Juilliard who is probably far more talented and who's worked hard in New York for ten years and is still struggling to get there, and still waiting tables—I just don't understand that. People always look at me and think, 'Why her, why not me?' I don't know why." ■



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By Corky Pollan

Two on the Isle

If you're going to Europe *this* summer, you'll want to be in the country, and these delightful books are the perfect guides to Britain's countryside. The *AA Book of Country Walks* (a loose-leaf-binder book) leads you along the best footpaths in England, Scotland, and Wales ($34.95). For each three-to-seven-mile walk there's a snap-out map, explicit directions, and snippets of lore, as well as histories of the places you'll see. If trekking past hedgerows and over stiles isn't your favored *modus operandi, Britain on Backroads* will help you *drive* country roads—long-distance routes and local ones ($25.95). Carefully researched and delightfully quirky, it points out the best pubs, the church where Hardy's heart is buried, and the best armchair view of the Thames.

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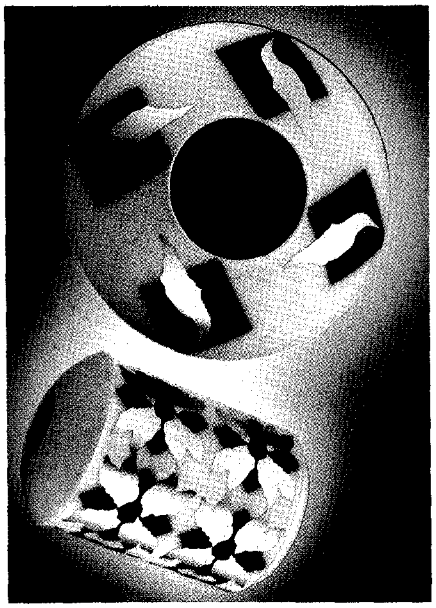
Beauty and the East

When Gary and Steve Buckwald, owners of Surroundings, asked a friend in Kyoto for a few kimonos for their flower-shop window, he sent hundreds of vintage beauties. So, with their associate, Lois Mosely, the Buckwalds suddenly found themselves selling kimonos along with the irises and orchids. Their non-blooming stock consists largely of haori—short kimono-style jackets—in tweedy mixes and stripes, enchanting ikats, lush rayons, and seductive silks. The details are winning (hand stitching and flowered linings), their prices even more so (most are in the $75-to-$90 range), their uses endless (from lounge- to day- to eveningwear).

SURROUNDINGS/*2295 Broadway, near 83rd Street/580-8982/Kimono hours: Tuesday through Friday 1 to 7 p.m., Saturdays 10 a.m. to 7 p.m.*



The Dane Event

In the fifties, *everyone* said "Skaal" as they downed aquavit and nibbled from a smorgasbord served from teak trays on ash tables. To rekindle the passion for things Danish, the Danish consulate and the foreign ministry, along with Royal Copenhagen/Georg Jensen Silversmiths, have put together five weeks of festivities highlighting the country's achievements. New jewelry, watches, and decorative objects, including Lin Utzon's porcelains ($200 to $600), will be for sale. And there'll be silver- and goldsmiths, a glass engraver, food tastings, fashion shows, art exhibits, and audio demonstrations.

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Photographs: top, Daniel Kron (models, left to right: Stephany Maillery of Elite; Kelly Bovino of Wilhelmina. Hair and makeup: Kent Rulon. Clothing courtesy of Bergdorf Goodman); left, Ted Hardin; bottom, Larry Bercow.

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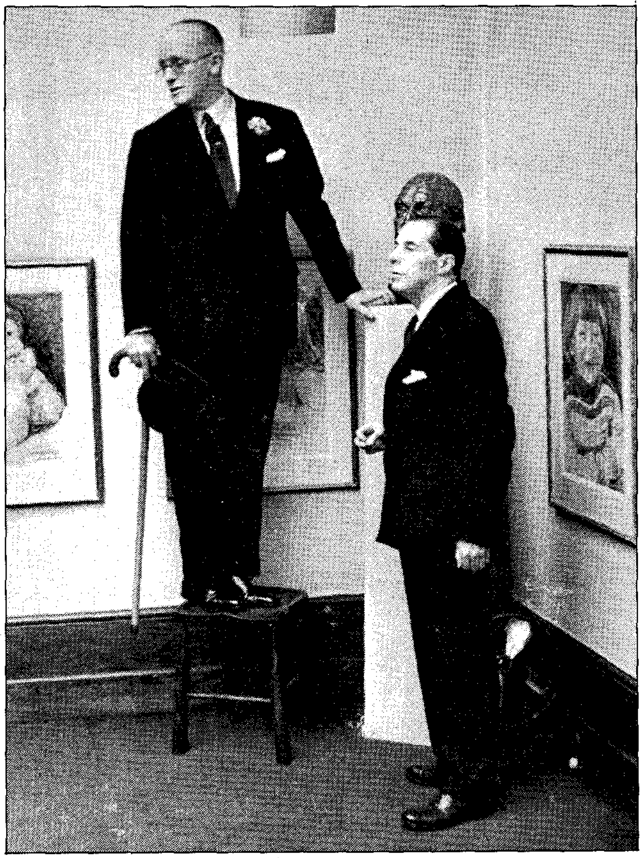
WHO WAS WHO

"...*The Originals* introduces the actual counterparts of fictional characters, some of them much, much stranger..."

The Originals: An A-Z of Fiction's Real-Life Characters, *by William Amos. Little, Brown; 614 pages; $19.95.*

THOUGH GOSSIP MAY BE AS UNHEALTHY as liqueur chocolates, it's also irresistible. So, though I disapprove in principle of William Amos's book, I'd be extremely disingenuous to deny that I couldn't stop gorging on *The Originals*—as disingenuous as those writers who insist that the nutty family or atrocious love affair in their novels has nothing to do with their own. Here, to refute them, are the real-life counterparts of hundreds of fictional characters, from Marjorie Bump of Petoskey, Michigan (Marjorie in Hemingway's "The Three-Day Blow"), to the Comtesse d'Haussonville (the Marquise de Cambremer in Proust), who "was reputed to have the smallest ears in Paris."



MODEL MAN: *Hugh Walpole (left), satirized by Somerset Maugham.*

Literary life-drawing has a bad name these days, when *romans à clef* abound that any child could unlock without even a credit card—sleazy fantasies about this movie star or that president's widow. But many more-than-respectable authors have taken their characters from friends and enemies, including the greatest English writer of all. Malvolio, says Amos, may have been based on the reproachful household treasurer of Elizabeth I, who "on one occasion appeared in his nightshirt to reprimand revelers." As for Ophelia, her fate resembles that of a girl who drowned in the Avon when Shakespeare was a boy. She was named, would you believe, Katharine Hamlet.

Novelists fear that pointing to their sources indicts them for lack of imagination, but of course there is a more practical reason for the standard disclaimer. Real people are likely to try to beat the author up, or instruct their lawyer to. Yet the most unsporting behavior recorded here belongs to an author who struck the first blow. After Somerset Maugham caricatured Hugh Walpole in *Cakes and Ale* (he denied it while Walpole was alive, admitted it once he was dead), another author wrote *Gin and Bitters,* a novel about "a writer who repays the hospitality of his hosts in the Far East by putting them and the gossip about them in his stories." Maugham sued for libel, and the book was withdrawn from publication. Yet others who have been exposed or maligned are more generous. When D'Annunzio publicized his affair with Eleonora Duse, she said she would not sue, because "I am forty, and in love." And some have had the chance for a satisfying private revenge. The composer Philip Heseltine was the model for Julius Halliday in *Women in Love.* "When the manuscript of some philosophical essays by Lawrence came into his hands... Heseltine 'put the pages to the base uses of the water closet.' No other copy of those essays survives."

The Originals shows us that many characters had to be considerably toned down before even the most credulous public would believe in them. Gerald Hamilton (Arthur Norris in Christopher Isherwood's *Mr. Norris Changes Trains*) set out "to negotiate a peace treaty between Britain and Germany in 1941, [but] was arrested while trying to make his way to Ireland disguised as a nun." Buck Mulligan and Celtophile Haines are, respectively, Oliver St. John Gogarty and Samuel Chenevix Trench, who almost forestalled their appearance in *Ulysses.* One night they and Joyce were sleeping in the same room when "Trench had nightmares in which he was about to be attacked by a black panther. Screaming, he awoke, grabbed his revolver and shot at the phantom, his bullet hitting the fireplace by Joyce's bed.... 'Leave him to me!' cried Gogarty, shooting down some pans hanging above Joyce... who felt that, despite the earliness of the hour, it was time for him to leave." Baroness Elsa von Freytag-Loringhoven, a friend of Djuna Barnes's, "shaved her head and painted it purple, stuck two-cent pink postage stamps on her cheeks in place of rouge and wore black lipstick and yellow face powder. Her hats included a coal scuttle, a cake (complete with lit candles) and a fruit basket.... When the poet William Carlos Williams paid her a compliment she took this as a declaration of love and volunteered to give him syphilis to clear his mind for his art."

Last week, John Simon rounded on Bernard Sabath ("Theater: Speeded-Up O'Neill, Tarted-Up Fellini") for driveling on about what might have happened to Huck Finn. We could have been spared *The Boys in Autumn* had Sabath come across this book, or Twain's autobiography, in which he says that the original of Huck became a "justice of the peace in a remote village in Montana and was a good citizen and greatly respected." There are less happy finishes, however: Just look, for instance, at the profile and career of a possible model for Elliott Templeton, the effete snob in *The Razor's Edge*—"the author's international playboy friend, Jerome Zipkin." ■

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1 teaspoon finely minced garlic
¼ teaspoon salt
¼ teaspoon crushed red pepper
⅛ teaspoon black pepper
½ cup olive oil
3 tablespoons torn fresh basil leaves
3 tablespoons torn Italian parsley

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Cut tomatoes into wedges. (There should be about 1 quart.) Add olives, garlic, salt, red and black pepper. Pour olive oil over mixture. Toss gently. Let stand at room temperature for at least 30 minutes. Just before serving, add basil and parsley. Spoon over hot or cold pasta. Serve immediately with additional fresh ground black pepper, if desired. Makes 8 servings.

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1 package (16 oz.) Ronzoni® Rotelle
1½ cups mayonnaise
⅔ cup chopped parsley
½ cup grated Parmesan cheese
2 to 3 tablespoons lemon juice
1½ to 2 teaspoons minced garlic
2 teaspoons dried basil leaves, crushed
2⅔ cups (two 15¼-oz. cans) red kidney beans, drained
2 cups whole small snow pea pods
2 cups carrots, cut into 1½-inch strips

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Cook pasta as directed on package; drain. Rinse with cold water and drain well. In small bowl, combine mayonnaise, parsley, cheese, lemon juice, garlic and basil. Stir until blended. Set aside. In large bowl, combine pasta, beans, pea pods and carrots; toss. Add mayonnaise mixture. Toss to coat evenly. Chill thoroughly. Store leftover salad in refrigerator. Makes 8 servings.

Ronzoni Sono Buoni.

Theater/John Simon

¿POR QUÉ? WHY?

> "...Wendy Kesselman is not big on specifics. In *Maggie Magalita,* she goes for the 'mythic,' and has she got the language for it..."

LAST WEEK, FOUR THEORETICALLY MAJOR productions opened and were reviewed here. Despite the magazine's generosity, the space was hardly sufficient. This week, there is only **Maggie Magalita** by Wendy Kesselman with which to fill the minimum space allotment of three columns, even though one paragraph would do. Your critic, dear readers, confronts the not quite death-defying but mind-boggling task of filling them anyway. Can he swing it? I ask you for absolute silence while he makes his daring attempt.

In *Maggie Magalita* we have a girl of some fourteen or fifteen years, from some unspecified Hispanic country, living with her working mother, Elena, in New York, where she attends school. In the old country she was called Magalita; now she wants never to hear that name again, to be Maggie, speak only English, and be as assimilated as a body can get. Even so, in her dreams and nightmares, Hispanic memories and memories of Anglo kids' teasing come back to haunt her. (Memory sounds over the PA system adequate; sound design by Marty Focazio.)

Maggie has a school chum and platonic boyfriend, Eric, very Anglo, rather square, and quite sweet. And then, from her unnamed country, Abuela arrives. "Abuela" means "grandmother" in Spanish, and it is the only name she is allowed (except for the nickname Dada, or Granny). You may gather that Miss Kesselman is not big on specifics; she goes for the archetype, the mythic theme. And she has the language for it. Abuela describes her trip over: "like being in the stomach of a big white bird"; only, as so often, she says it in Spanish and then someone repeats it in English. "She sure can say things," Maggie comments.

Maggie first resents, then actively hates, Abuela, who speaks only Spanish, calls her Magalita, wants to rearrange the apartment, and threatens to drag her back to her roots. Elena, torn between two cultures, uneasily tries to make peace between her tantrum-throwing daughter and her defiant mother, full of ancient peasant cunning. The battle is joined, and it's joined on the ten-year-old level. I don't know how Miss Kesselman, who writes both adult and children's plays, views this effort, but I can assure her that what she has written should leave any red-blooded child bored, while the writing itself should reduce any full-witted adult to a state of shock.

Maggie is ashamed of Abuela, who refuses to step on an escalator, wears only black, and watches Spanish-language broadcasts on TV. She is too embarrassed to have Eric come visit, but he catches Abuela on the phone, becomes enthralled by their non-conversation (let me correct that about Eric being rather square; actually, he's a bit thick), and is dying to get invited over. Finally he is asked to dinner, but Abuela, to Maggie's horror, has cooked *mondongo.* "It's *mondongo!* Eric can't eat that! He'll die." "Nobody ever died from *mondongo,*" retorts Elena, which seems reasonably certain, though I am less sure of what effect the 90 intermissionless minutes of this play might have on a tremendously literate, terribly sensitive person. I hope Joan Didion never sees it. Eric, however, who comes equipped with a Spanish phrase book whose phrases he butchers, wolfs down the *mondongo.* Miss Kesselman is a bit vague about the ingredients, and the sheep's eyes Maggie mentions to Eric may be just a deterrent. They may, in short, be mythic, though I'm pretty sure they're not archetypal.

You guessed it. Abuela begins to learn English and Maggie/Magalita starts reverting to her roots. She lets out streaks of Spanish lingo, dances the old dances from her childhood with Abuela, and reminisces with her about their seaside house with blue windows, like the blue windows of the sea—*los ventanas azul del mar.* The play becomes more bilingual than ever, even though none of the Spanish would stump a bright ten-year-old, but that's a good way to pad out a paltry subject—*un tema mezquino.* I cannot betray the play's ending and thus cannot quote the work's only good line, spoken by Eric near the end, but I can tell you that nothing surpasses in dramatic tension a game of dominoes played by Abuela and Maggie. This may give rise to the domino theory of dramaturgy.

Under Julianne Boyd's routine direction, Teresa Yenque as Abuela and Trini Alvarado as Maggie give beautiful performances too good for this play, whereas Blanca Camacho as Elena and Stephen Geoffreys as Eric are about right for it. Set (Michael C. Smith), costumes (Nan Cibula), and lighting (James F. Ingalls) are fine, but what is most interesting about all this is that the play won the Sharfman Competition at Washington's Kennedy Center, where it was originally produced. It utterly defies my imagination—and may even surpass Miss Kesselman's—what the plays it beat out could possibly have been like. ■

HISPANIC-AMERICAN RELATIONS: *Blanca Camacho, Trini Alvarado, Teresa Yenque.*

Photograph by Carol Rosegg/Martha Swope Associates

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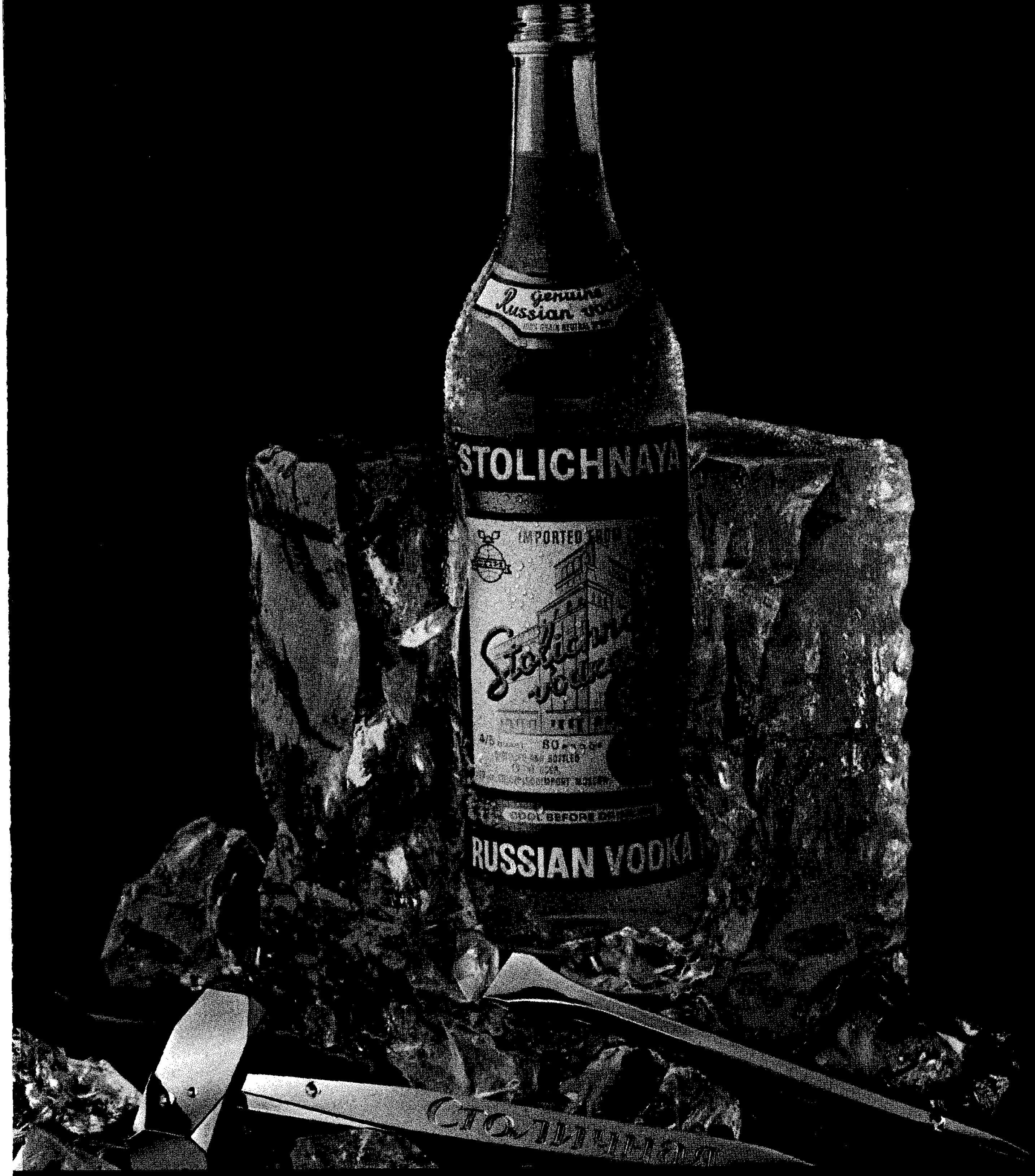
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Movies/David Denby

POP GUN

"...*Top Gun* is a brazenly eroticized recruiting poster, a gleaming techno-drama of young studs blasting evil out of the air..."

THE SKY'S THE LIMIT: *Tom Cruise in Tony Scott's film.*

Top Gun, THE FIRST WRAPPED-IN-MYLAR movie package of the season, is a tumescent hymn to the sexiness of flying. The director, Tony Scott, made his reputation in England as a director of commercials, and Scott, like any knowing advertising man, fetishizes whatever he shoots. The movie is about the competition among young fighter pilots to be the best flier in the Navy, and Scott is fetishizing steel and male flesh.

The F-14s, actually rather bulky planes, are reduced to jutting needle noses, glowing afterburners, sleek wings. The young men who fly the planes get the same gaga treatment. Lean, muscular, and hairless, these Navy pilots strip off their clothes so often they could be trying out for the swim team. A towel around his waist, Tom Cruise assumes thoughtful-Greek poses in the locker room, and even Val Kilmer, a promising comic actor in last summer's *Real Genius,* has been muscled up and encouraged to glower and puff out his chest like a Nautilused frog. Why all the beefcake? Well, the producers, Don Simpson and Jerry Bruckheimer (*Flashdance, Beverly Hills Cop, Thief of Hearts*), have a history of this sort of thing (they both worked on *American Gigolo*). They've designed the material to flatter teenage boys and reduce girls to jelly. Made with the full cooperation of the Navy, *Top Gun* may well be the most brazenly eroticized recruiting poster in the history of warfare.

As part of the teen audience should realize, *Top Gun* is pretty much a put-on. On the one hand, the pilots are milked for their rock star–biker boy potential; the movie is filled with sexual imagery, and the actors talk in innuendos. Kelly McGillis, her blonde hair full and long, shows up as a civilian flight instructor—an astrophysicist with a Ph.D.—and she engages Tom Cruise in solemn banter about thrust ratios. McGillis, a major actress, looks a little silly speaking such rubbish, and I'd like to think that even the pre-teens will groan at the obviousness of the double entendres. On the other hand, all this up-to-the-minute media knowingness surrounds a purposely square and retrogressive plot. Writers Jim Cash and Jack Epps Jr. have created a hero named Maverick (Cruise), a good-looking hotshot who is a great flier but too much of an individualist. Maverick won't obey the rules; he's "dangerous"—driven to take chances for glory—and he finally gets his navigator and best friend killed. In the dreary tradition of these movies, the death of his friend improves his character. A team player now, he blasts a few Soviet MIGs out of the sky.

Top Gun, just like *An Officer and a Gentleman,* comes straight out of old Tyrone Power pictures. All those "reckless" young heroes who sobered up for God, country, and Anne Baxter! But at least *Officer* wasn't entirely synthetic. The movie had something gritty in it—the desperation of the Puget Sound factory girls to snare a fly-boy husband. Debra Winger put all her romantic and sexual drive into that quest, and the director, Taylor Hackford, knew how to build audience involvement. The story, however obvious and labored, pulled us in. Hackford, the chief contemporary practitioner of regressive studio-era moviemaking, understands that the old movies were built solidly, from the ground up.

Tony Scott doesn't build—he glazes an empty space. In the world of Simpson and Bruckheimer, this passes for style. Scott (*The Hunger*) is a whiz at getting a sleekly glamorized ad-page "look" to every shot—the movie is all about Tom Cruise putting on his aviator glasses and looking real good doing it; about the amber foggy dawn light behind the silhouetted planes, the yellowing sky over the Pacific at dusk. Cut off from emotion and meaning, this kind of work has a hollow, nervous weightlessness to it—decadence without the courage of true decadence. When Maverick's buddy and navigator, Goose (Anthony Edwards), lies dead in the water and Maverick cradles him in his arms, Scott causes a rescuing helicopter to whip the sea into a lovely nacreous foam, and he surrounds the foam with an even more gorgeous emerald-colored dye. Even in the moment of death, Scott makes everything pretty-pretty. Later, when Maverick confronts Goose's widow, Scott plays with dappled lighting effects on Maverick's face. Tony Scott is as much a hotdog as Maverick, but will directing this bad movie improve his character?

His skills show up best in the scenes of aerial training and combat, which are genuinely exciting. Twisting, flipping over, bucking, plunging, the F-14s and A-4s (representing MIGs) are often seen in the same shot in groups of two, three, and even four. Any director working with airplanes can put together a couple of good shots, but, given the problems of shot-to-shot continuity, making a good sequence is very difficult. Scott gets some of the crazed exhilaration of dogfighting, and also some of the sickening terror: When the pilots get outmaneuvered nd caught in “missile lock” (i.e., they’re bout to be zapped by their opponent), heir voices go high in panic. The extravgantly dangerous aerial sequences are aturally hyperbolic, so it’s infuriating hat someone hyped the soundtrack, adding electronic roars to the F-14s’ already hunderous jets every time they roll into turn. The noise makes genuine marvels eem faked.

On the ground, almost everything feels ake. Tom Cruise is not a bad actor, and e’s got the clean lines and a hawkish, lightly predatory look that suit the part. t the same time, his big toothy smile is o boyish that it takes the bluster out of cenes in which he’s got to be cocky and lunt. He’s still too streamlined to be ineresting—but maybe there’s no way anyne could be interesting with this adolesent material. The pilots have been ulled out of their normal assignments aboard carriers) and sent to an elite chool, where they learn advanced dogighting techniques and compete for a rophy. But who the hell cares about a rophy? The filmmakers are whipping us p over nothing, and Scott has the actors, who are in their mid-twenties, stepping ight up and spitting taunts in each other’s faces, like kids on a high-school footall team.

The filmmakers must know the boys re just swatting at whiffle balls, because t the end, when the men return to their arrier in the Indian Ocean, they suddeny go up against hostile Soviet MIGs. What are the MIGs doing there? Why would they fire at Americans? Don’t ask stupid questions—Simpson and Bruckheimer are going to war. This is the real hing, so go get ’em! *Top Gun* is a gleamng techno-dream of clean-limbed young studs blasting evil out of the air.

WHY DOES JUDD NELSON ALWAYS HAVE A ontemptuous expression on his face? In he embarrassing **Blue City,** Nelson is ocksure Billy Turner, a scapegrace son who returns home to southern Florida nd avenges the murder of his father. Bily Turner is the kind of plummy action ole that a strong young actor should eat or breakfast. But Nelson, who could natch Ali MacGraw in a nostril-flaring ontest, drops his lids and talks in a fey sarcastic voice; he could be a frat-house nover scandalizing the freshman girls at neighboring college. This is one of Nelson’s collar-up roles: He’s supposed to be ough. But you look at this kid with his doleful, superior expression and his hair hanging in his eyes, and you wonder if Paramount’s executives aren’t running he studio from the nuthouse. Ally Sheedy, who has shown signs of charm in he past, doesn’t come off much better. Sheedy talks in a strange suburban singsong, emphasizing each line with a thrust of her chin or a swing of her shoulders. If her presence grows any smaller, she’ll be

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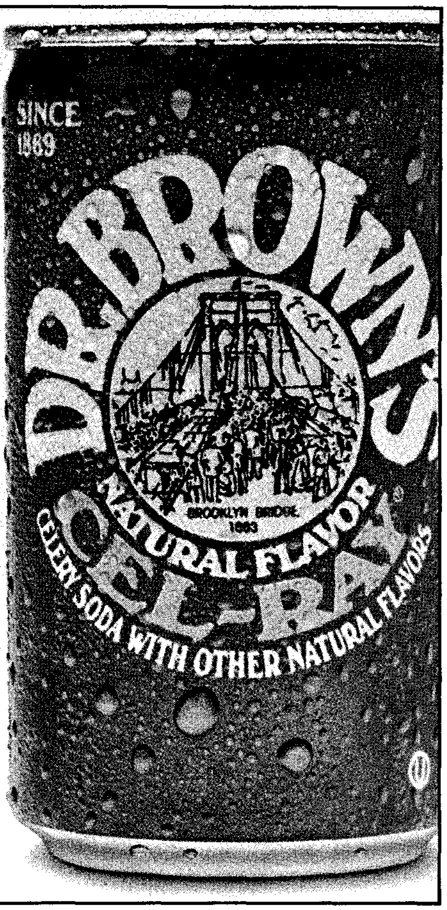

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too slight an actress for a sitcom.

Blue City sets new standards of ineptitude. It's poorly written, poorly acted, poorly directed, poorly *edited.* An early novel of Ross Macdonald's has been refashioned for kids and cast with this fun couple. Everything between these two is cute and coy. Yet, at the same time, the picture is absurdly violent, with innumerable fistfights, gun blasts, explosions. During the shoot-outs, the editing is so rapid and jerky that you can't figure out who's plugging whom. And in the center of it all is rough-tough Judd Nelson telling everyone off with a smug expression.

3 Men and a Cradle IS AN EXAMPLE OF French commercial product. Nothing in it is terribly original or deeply felt; it's not as generous to its characters as it should be, nor as funny; it doesn't go far enough, even within the limits it sets for itself. And after a while, those limits begin to chafe. You can figure out most of the plot just from the title: three girl-chasers sharing an apartment in Paris . . . an adorable baby girl deposited at the front door . . . diapers fastened around the baby's neck . . . peepee on the velvet couch . . . lullabies at night . . . mama returns . . . misery.

The director, Coline Serreau, knows how to give the women in the audience a belly laugh of revenge. Having relinquished their jobs, the three men together, laboring around the clock, just barely manage to untangle the mysteries of feeding and diapers and teething. And Serreau is good on the deep-down childishness of men who need to keep up a façade for other men. Not one of the three will allow the others to see how deeply he has fallen in love with the child—the movie becomes very still and almost lyrical as the men, one at a time, stare gravely at the helpless but somehow dominating infant. Caught by the baby's needs, they are amazed to discover needs and also talents in themselves they didn't know existed—the baby seems to be creating *them.*

Like too many comedy directors, Serreau thinks louder is funnier. But when she's quiet, holding the men in deadpan compositions, the picture is almost touching and sometimes perceptive. A dinner party destroyed by the men's going off to attend to the kid has a nicely soured atmosphere, with hostile friends insulted by their hosts' deserting the table—the pervasive antagonism between parents and the childless, in all its silent fury and indignation, may never have been caught better than this. But Serreau has reconciliation in mind, not antagonism, and by the end, the movie plows into a heap of mush. *3 Men and a Cradle* has its pleasures, but you come out of it rather disgusted by the theatrical efficiency of the plot. For this subject, farce may not be enough. ■

P A R T IV

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Television/John Leonard

DOUBLE FAULT

"...In *Second Serve,* we not only see the woman in Vanessa Redgrave's Richard, we see the man in Redgrave's Renee..."

THERE'S NOT MUCH TENNIS IN **Second Serve** (May 13; 9 to 11 P.M.; CBS) and not much sex, either, at least compared with the soaps. There is, however, a lot of Vanessa Redgrave, as both a man and a woman. If Redgrave would only shut up about Zionism, maybe we'd appreciate what a wonderful actress she is. But she won't shut up, just like Ezra Pound, and so we look at her, as we looked at Pound, through binoculars that won't focus.

Second Serve is the story of Dr. Renee Richards, the tennis-playing eye surgeon who was Dr. Richard Raskin when he went to Yale and to medical school and joined the Navy and fathered a son, all the while secretly "cross-dressing," slipping out at night in nylons and high heels, looking for another identity. After a sex-change operation, Richard became Renee, moved to California, got into trouble playing professional tennis, and had to go to court to prove she was a woman, even though she refused on principle to take a chromosome test.

Another television camera would have looked at this sensational material with an obscene wink. *Second Serve,* produced by Linda Yellen and directed by Anthony Page, is instead calm and matter-of-fact, and perhaps too tidy. The script, by Stephanie Liss and Gavin Lambert, rounds up the usual suspects to discuss nature versus nurture, and reaches an adjournment of minds.

Richard's father (Richard Venture) is weak and placating. His mother (Louise Fletcher) is strong and implacable, besides being a psychiatrist so full of obtuse denial that Richard must go to his own psychiatrist (Martin Balsam), who tells him to grow a beard. The beard works for a while—you can't run around at night in nylons with a beard—but the Navy makes him shave, after which he wonders whether "problems like mine are biological." So we have the usual mother-bashing hedged by lofty notions of a soul with one gender born through no fault of its own into the body of another. Finally, there's the knife.

In addition to his mother, Richard dismays his fiancée (Alice Krige), his wife (Kerrie Keane), and his best friend (William Russ). Only his young son seems unbothered; after all, they still go fishing together, even when he's Renee instead of Richard. *Second Serve* almost entirely ignores the objections of other women on the professional tennis circuit to a transsexual, blaming most of Renee's problems on the press. (Press-bashing is as popular as mother-bashing.) Richard/Renee is blameless throughout, a victim of biology and society.

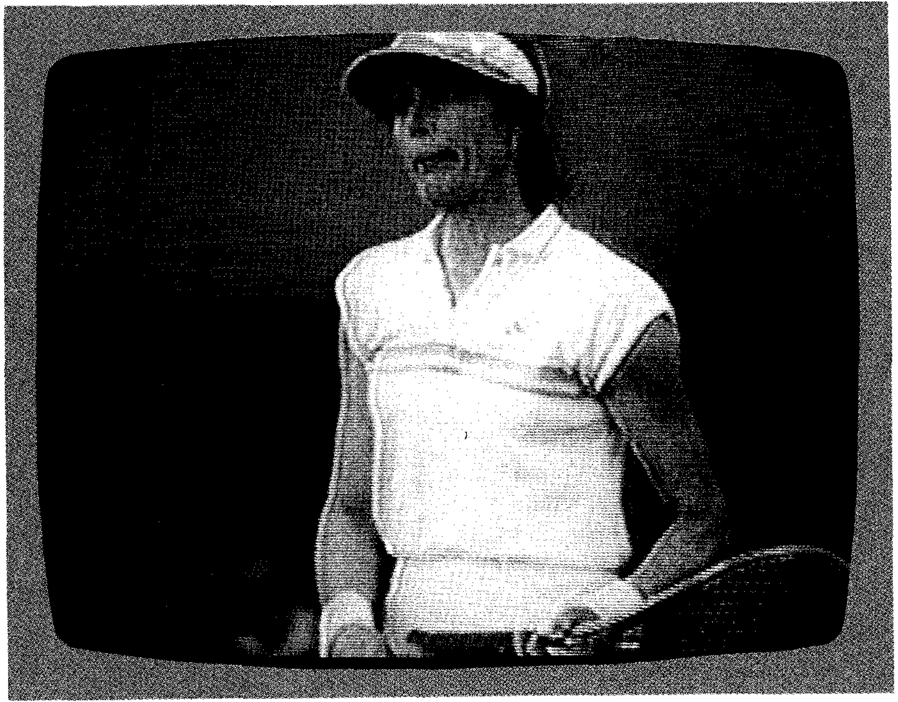
There wouldn't seem to be much here worth contemplating, except for Vanessa Redgrave, and that exception is as big as the Taj Mahal. Of course, we are looking for the woman when she plays the man. (You can tell by the hips.) Of course, we begin by noticing the acting instead of understanding the character. (She smokes cigarettes and drops shoes on the floor like a man; she is tricky, like Meryl Streep with her accent-of-the-month.) And, of course, we are thinking about Redgrave instead of Richard/Renee.

But somewhere along the line in these two hours—exactly where depends on how much attention you're paying to what you see and feel instead of to what you've already thought and expect to conclude—occurs a troubling marvel. We experience a sexual ambiguity that we'd rather not acknowledge, just like Richard's mother and his psychiatrist. We were looking for the woman in Redgrave's Richard; we see the man in Redgrave's Renee.

For a woman, she walks and talks funny; there is an awkwardness about her body that we associate with men more than with women (who seem, to men at least, to be more comfortable inside themselves). Redgrave, tall and vulnerable, athletic and bewildered, fearful and loving, competitive and lonely, manages somehow to *transsex* both ways. She embodies, with the fine bones of that face and the twitching of her various limbs, every internal contradiction of the polymorphously perverse.

Years ago, when I was editing a magazine, Jan Morris visited me in my sanctum. I had known her as the historian James. James/Jan had gone through something like the Richard/Renee process. I didn't know how to behave—courtly? clubby? avuncular? solicitous? stupid?—and I dithered. This dither is characteristic of the unknowing about the unknowable.

Have you ever felt uneasy watching mimes or puppets? Have you seen any of those bisexual Buddhas that leer and smack their lips in the temples of Asia? Redgrave brings all these images to my disorderly mind with a tilt of the head, the cocking of an elbow, the sadness of



ANYONE FOR TENNIS?: *Redgrave as Renee Richards, who underwent a transsexual operation.*

Photograph by Donal Holway.

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> "...*On Wings of Eagles* is yet another vigilante fantasy, but the politics are complicated, the fantasies Kiplingesque..."

her shoulders. *Second Serve* would be nothing without her; with her, we wince and persevere and experience the dark discrepancies.

On Wings of Eagles (MAY 18, 8 TO 11 P.M.; May 19, 9 to 11 P.M.; NBC) is yet another *Rambo,* with Burt Lancaster as Sly Stallone, except that Burt doesn't wear a headband and never bares his chest—maybe because, underneath his khaki, the stomach looks puffed up. It is, in other words, the latest vigilante movie, although the politics are complicated.

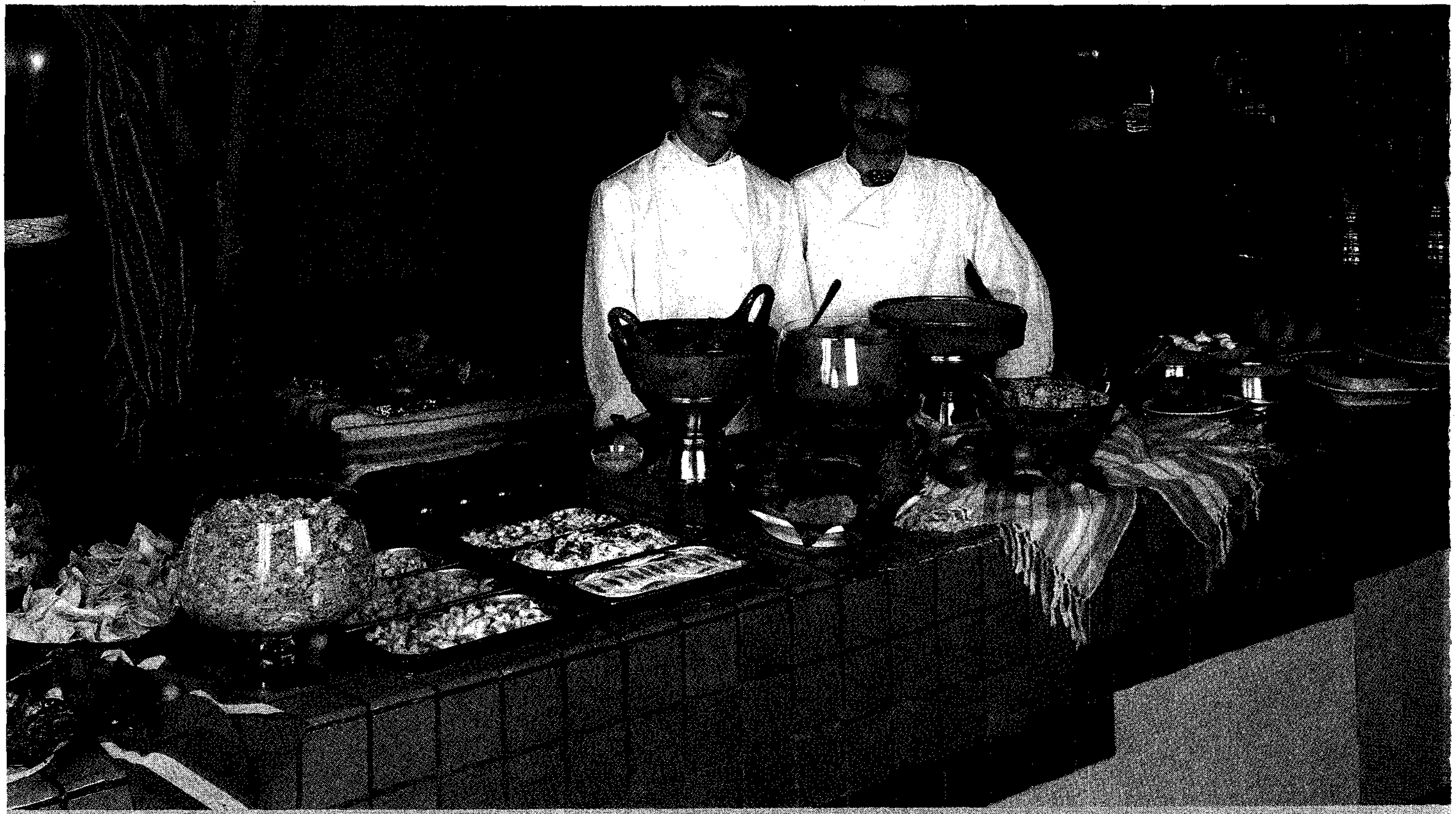
This, as they say, is a true-life story. Two executives of the Dallas-based Electronic Data Systems conglomerate are arrested in Iran in 1978, just before the Ayatollah Khomeini makes his Islamic-fundamentalist move. These two executives (Louis Giambalvo and Jim Metzler) are innocent of everything but bumptiousness and indifferent acting. Their boss (Richard Crenna) wants them out. He talks on the telephone to Henry Kissinger, who is of course personally acquainted with the Shah. He petitions Jimmy Carter's State Department, and gets no satisfaction. Feeling bad, he commissions Lieutenant Colonel "Bull" Simons (Lancaster) to train a handful of EDS's own executive corps as a commando troop to sneak into Iran and mayhem.

Burt Lancaster spends most of his time in *Eagles* wearing a ski cap and a pea jacket while smoking a cigar and distrusting the natives. He is a sort of retired Lee Marvin. The women—Cyril O'Reilly, Karen Carlson, Diane Sallinger, Constance Towers—wring their hands because they have nothing else to do while their men play with guns.

There are two interesting aspects to these five hours. One is that *Eagles,* while just as confused as the rest of us about what happened in Iran and why, at the time of the Shah's abdication, isn't particularly interested in Ayatollah-bashing. The EDS execs were arrested, although they wore white shirts and dark ties, by the Shah's guys. There is some talk about SAVAK, the Shah's secret police, who specialized in torture. There is a reasonably lively sense of racial, regional, religious, and ideological oppositions. The commandos, a baby-faced bunch indeed, have to fight their way to Turkey, in Land Rovers, through a thicket of animosities not even God could explain, but there is no licking of the Shah's sandals, and a revolution in progress is represented through filters of the resentful and the chaotic. (I think the yapping poodle of an embassy wife is meant to be a statement about American indulgence.) This is rare on television.

On the other hand—and this is the second interesting thing about it—*Eagles* is amazingly Kiplingesque. Burt distrusts an Iranian boy (Esai Morales), who will of course perform heroically in the service of his imperial, or at least multinational, benefactors, just like Gunga Din. This is the white man's fantasy: They love us, even though they start a revolution, because we're so fatherly. Again, the Third World is used as a sort of Rorschach test for the Western psyche. If I were the Third World, I'd try to flunk.

Burt is tired, and Crenna is his usual agreeable self as H. Ross Perot, the Texas millionaire, and *Eagles,* based on Ken Follett's best-seller, zips along to nowhere except Turkey, with lots of Land Rovers, helicopters, Muslim ingrates, some automatic weapons, and the occasional grimace. ■



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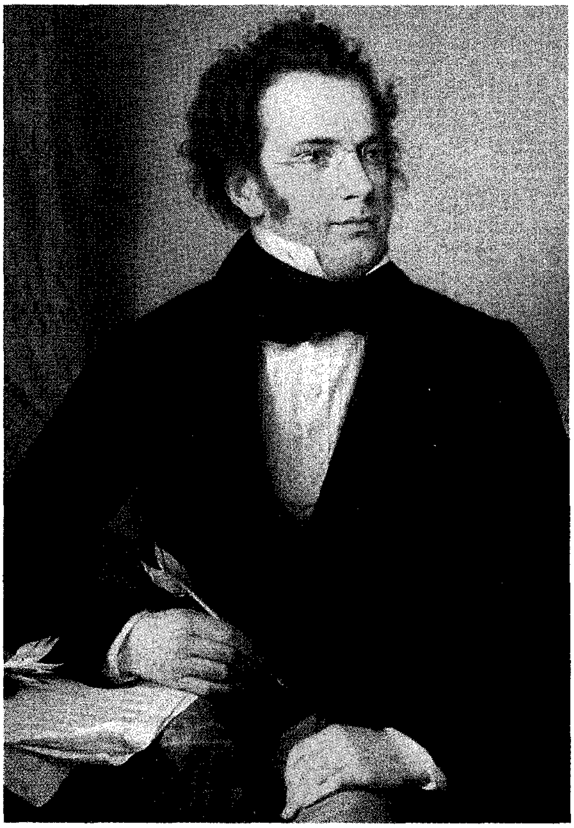
SCHUBERT ON THE ROCKS

"...Peter Schreier's *Winterreise* wanderer follows his wintry path reacting to every signpost; the cycle has never seemed so real..."

IT HAS BEEN NEARLY A YEAR SINCE I heard **Peter Schreier** sing Schubert's *Winterreise* at the Hohenems Schubertiade Festival in Austria, but the memory lingers. The performance took place on a late-June afternoon in the small second-story room of a palace that had once housed nineteenth-century royalty, and through windows of neatly squared panes of glass one could see the local churchyard cemetery in the setting sun. Lengthening shadows gradually crept over the audience, and by the time Schubert's tragic hero had stumbled out of sight across the ice, the room had become dark and chilled. Visibly shaken, everyone dutifully applauded at the end, but I suspect most people would have preferred to leave the spell unbroken and steal quietly away. For me, at least, *Winterreise* had never before seemed quite so real, and probably even a detailed analysis of the event could never adequately explain its impact.



A SONG TO REMEMBER: *Tenors, on disc and in person.*

The intimate and atmospheric setting no doubt helped, although a few days earlier, in the same hall, **Francisco Araiza** sang the first *Winterreise* of his career and left only the impression of having made a game stab. Araiza, a Mexican whose activities have been based primarily in Central Europe, is today's leading *tenore di grazia,* and he certainly has a juicier, fresher-sounding instrument than Schreier's rather dry, nasal tenor. There is also much to be said for hearing the cycle's outbursts of despair voiced with such firm, youthful, uninhibited, ringing tone. But Araiza's blunt operatic melodrama seemed one-dimensional compared with the prismatic inflections of Schreier's intensely concentrated narrative. Worse yet, the younger singer made numerous verbal and musical fumbles along the way. Worst of all, since the concert was being taped for broadcast by the Austrian Radio, Araiza apologized at the end and sang a few "encores"—all the songs that had gone astray the first time around.

Listening to the two tenors' new Schubert recordings brought those Hohenems experiences back to mind and put a fresh perspective on them, especially Schreier's *Winterreise,* with Sviatoslav Richter at the piano (Philips 416 194-1). To my mind, it is the most gripping recorded interpretation of the cycle to come along in some time—and nearly a dozen have appeared on disc over the past year or so. The Philips album documents a live performance at the newly renovated Semper Opera House in Dresden on February 17, 1985, just four months before Schreier sang the cycle in Hohenems. Although the audience was apparently racked by the flu, and a staccato punctuation of hacking coughs accompanies almost every step of this winter journey, the event was obviously a special one and well worth preserving.

What I hear in Schreier's singing of these songs is an immediacy and animation that can elude even the most seasoned *Winterreise* interpreters. The performances one usually encounters are conscientious to a fault, a combination of polite vocal manners, good taste, and misapplied "high art" that creates a distanced emotional climate several degrees chillier than the desolate, snow-swept world inhabited by Schubert's social reject. Schreier has surely thought hard about the score for many years (although, surprisingly, this seems to be his first recording), but he has integrated his intellectual decisions into a spontaneous-sounding, spur-of-the-moment engagement with the music. And Schreier is obviously at his best when connecting with live audiences: None of his many studio recordings, fine as they are, conveys a comparable involvement or such a quick response to notes and words.

The Dresden performance is conceived on a much broader scale than the one I heard in Hohenems—understandably so, since the singer is consciously adapting his voice and expressive gestures to project in a large opera-house auditorium rather than a tiny 300-seat room. Then, too, he is singing over the plush grandeur of Richter's concert-grand piano instead of the shy, dulcet tones of Anthony Spiri's fortepiano. The basic approach, though, is the same. This wanderer follows his wintry path reacting to every signpost, real or imagined, with a heightened sensibility ranging from gentle resignation to bitter rebelliousness, emotions that gradually flicker, dim, and turn inward as the cycle winds toward its conclusion. Only the sight of a menacing crow circling overhead triggers one last outburst of horror. After a confrontation with this beckoning messenger of death, life simply seems to evaporate.

Richter's richly colored, full-bodied, and vividly characterized account of the piano accompaniments provides the perfect complement to Schreier's passionate rhetoric. Purchasers of the compact-disc edition (416 289-2) will get a generous bonus, the pianist's classically restrained performance of Schubert's unfinished Sonata in C (D. 840), an almost otherworldly communion, also recorded live, at Leverkusen on December 17, 1979. With or without the sonata, on CD or LP, Schreier's *Winterreise* is not to be missed.

A couple of years before tackling *Win-*

Courtesy of the Granger Collection.

"...Francisco Araiza's Schubert recording is a heartfelt performance with good intentions, but it epitomizes his vocal problems..."

terreise at Hohenems last summer, Francisco Araiza had sung the composer's earlier cycle, *Die schöne Müllerin,* at the festival, and evidently with considerable success. His new recording (Deutsche Grammophon 415 347) lets us hear some of the reasons why. A careful and thoughtful singer, Araiza handles the German text with the easy assurance of a native, his musicianship is scrupulous, and the performance as a whole has an appealingly heartfelt if rather generalized emotionalism. His singing, though, is occasionally compromised by breathy, unsupported whispers that pass for mezza-voce effects, most disappointingly at the beginning of "Trockne Blumen," although the moment does build nicely to a forceful climax with the sting of real tragedy. This song epitomizes Araiza's current vocal problems, both here and in his operatic work: an attractive voice with a flawed technique, a musical impulse motivated by good intentions that often fail.

Unfairly, perhaps, I quickly put Araiza aside to resample some of Schreier's many *Die schöne Müllerin* recordings. There are at least four, each exploring the music in an intriguingly different context: with piano (Deutsche Grammophon 2530 362); with ornaments by Johann Michael Vogl, Schubert's own favorite singer (Bärenreiter BM 30 SL 1928); with fortepiano (Intercord INT 160.845); and with guitar (Seraphim S 60369). Unfortunately, only the last two discs are readily available in this country, and I'm told that yet a fifth version exists on an East German label. As he did with *Winterreise* in Hohenems and Dresden, Schreier adjusts dynamics and vocal weight to suit the special nature of his surroundings. Each performance is a new adventure, full of fresh perceptions; what never changes is the singer's effortless way of communicating his discoveries.

Another new recording of *Die schöne Müllerin* has just appeared, and it is bound to start a few fights (Fuga 3045). When **Jorma Hynninen** sang the cycle in Carnegie Hall last season with Ralf Gothoni at the piano, the Finnish baritone disconcerted some critics by taking a highly unconventional approach, and these disapproving souls will probably be just as unhappy with the recorded performance. Hynninen remains unrepentant and he obviously means every note to sound exactly as it is heard on this disc.

I wonder if anyone has ever sung this music with so many consciously exaggerated contrasts. The slow songs are taken very slowly, the fast ones go like the wind, and in each case Hynninen's voice is often stretched to its limits. The protagonist here is an impetuous, obsessive, hopelessly infatuated youth clearly headed for destruction, and we are never allowed to forget it. Since this is a singer who could easily coast on a disciplined technique and the gorgeous sound of his voice, Hynninen is clearly risking everything with such an unsettling, uncompromising interpretation. Some will say that he goes much too far, sacrificing tonal purity, clean articulation, and proper musical etiquette. I disagree. Like Schreier's *Winterreise,* Hynninen's *Die schöne Müllerin* is an overwhelming experience, an intensely personal statement by a musician of spirit, intelligence, imagination, daring, and integrity. Few singers nowadays possess all these qualities or give of them so generously. ▬

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LIBERTY BELLES

> "...Liberty has been dressed up in many guises. Now her visage is permanently fixed in the populist heart of America..."

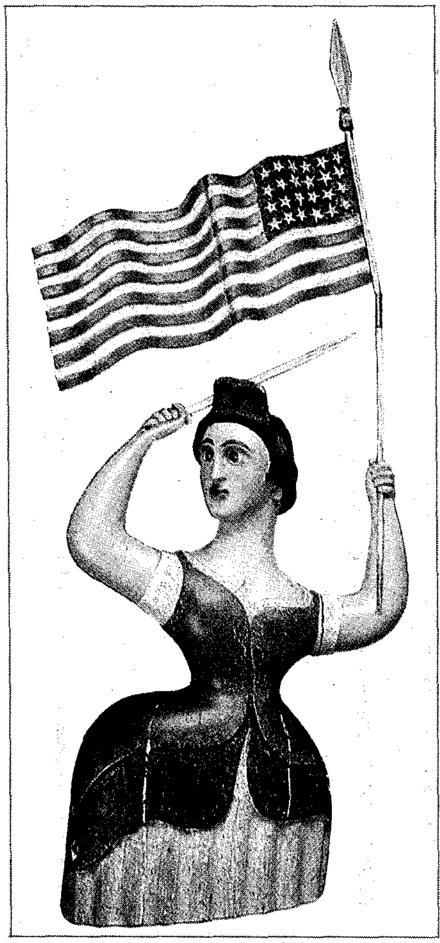
SINCE HER DEBUT AS A WALLFLOWER IN the Roman pantheon of deities, Liberty has had her ups and downs. The medievals weren't much interested in her whereabouts, and the Renaissance had other beautiful women on its mind. She found a more congenial welcome from the French and American revolutions, which discovered that mounting barricades or wintering in Trenton required the righteous help of a ministering angel. How she got from there to her current perch on the threshold of the golden door is a story that can bear up under the labor of its telling.

"Liberties With Liberty," the show on this theme at the Museum of American Folk Art, didn't sound like much at first, since nostalgia is as redundant as an Easter bonnet capping this season of her restoration. But the show's got a twist. The best part of Liberty is not how she was cast into metal by an Alsatian sculptor, but how she came to be a national symbol in the first place.

By the end of the Renaissance, artists had discovered the usefulness of the female form as an embodiment of uplifting moral virtues—a logical offshoot, no doubt, of the medieval habit of looking to saints as personifications of attributes (as though the Lord had the mind of an analytic philosopher and could hear a plea only in its nominalist form). Roman goddesses could be as nasty and vengeful as their menfolk, but by the time they made a second appearance, in the Neoclassical era, Liberty and her sisters reflected the new image of women as caretakers of civilization.

The Museum of American Folk Art picks up this story in a roundabout way, beginning in the late eighteenth century with an engraving by Adrien Collaert II (after Martin de Vos). When America was discovered, the continent was too young to merit representation by a goddess; she appears here as a formidable naked female in a Quetzalcoatl-style feather headdress, riding a beaked armadillo across a wild landscape where the natives hunt and farm and fight in ferocious wars, just like Europeans. The Indian queen was a personification of wilderness; when she became a bit more civilized and less scary, around the time of the American Revolution, she was demoted to a princess. In a British engraving of 1782, *The Reconciliation Between Britannia and Her Daughter America,* the princess is dark-skinned but clothed in a proper dress, her tiff with her mother nearing a tear-soaked conclusion (while onlookers make wisecracks).

Neoclassicism made goddesses fashionable again. French Salon painters turned to heroic classical themes, and popular art followed the lead. Liberty, in the form of the goddess of youth, became a favorite subject for young ladies compelled to do their needlework (no doubt while pining for a bit of liberty of their own). A girl whose "education" consisted of a peculiar mix of high moral aspirations and the most pedestrian of practical skills might well have liked to envision herself supplying spiritual nourishment to her country. Someone, in any case, embroidered, in silk thread and sequins, the watercolored-silk *Liberty in the Form of the Goddess of Youth Giving Support to the Bald Eagle,* circa 1800, in which a gracious young woman offers the eagle a filled cup.



ONWARD!: Miss Liberty, *1850–60.*

In the early years of the United States, painters with ambitions were stylistically in hock to Europe, particularly to British portrait traditions. But popular art and folk art had free rein with fancy. So the museum is filled with fascinatingly watered-down versions of grand French history painting, done up as firemen's hats, cookie presses and cake boards, embroidered coverlets, weather vanes, ship figureheads, wood carvings, scrimshaw, all the trivial and mundane mechanisms by which an image of the sublime is spread throughout culture. The favor in which Liberty was held is a suggestion of the strength of American populism among housewives and sailors, young ladies and firefighters.

For several hundred years, Liberty was dressed up in many guises, her form open to interpretation—until she was finally cast into bronze by the French. Now her visage is permanently fixed in the populist heart of America. Contemporary folk artists—for instance, New Jersey's James Leonard, whose witty 1984 wind toy, *Statue of Liberty Being Repaired,* has workmen lifting her arm into place whenever the wind powers the sculpture's rotors—take the familiar as their model. (125 West 55th Street; through May 18.)

IF YOU'VE BEEN AROUND LONG ENOUGH, nothing looks quite brand new. American culture has been infiltrated with ideas for so long that we tend to think of the past as pure make-believe—old folks' hyperbole. Surrealism is back, for instance, on the Lower East Side—but as critic Dan Cameron wryly notes in the catalogue of a three-part show at Artists Space, "The original Surrealists sought to change the world, while neo-surrealism wants to happen without being noticed."

Defenders of the American Surrealists (the original ones) insist on being noticed, however belatedly. There is the case of **Byron Browne,** a founding member of the American Abstract Artists and a prime mover in introducing Picasso and Miró to American art before

Photograph by Schecter Lee. Courtesy of the Barenholtz Collection.

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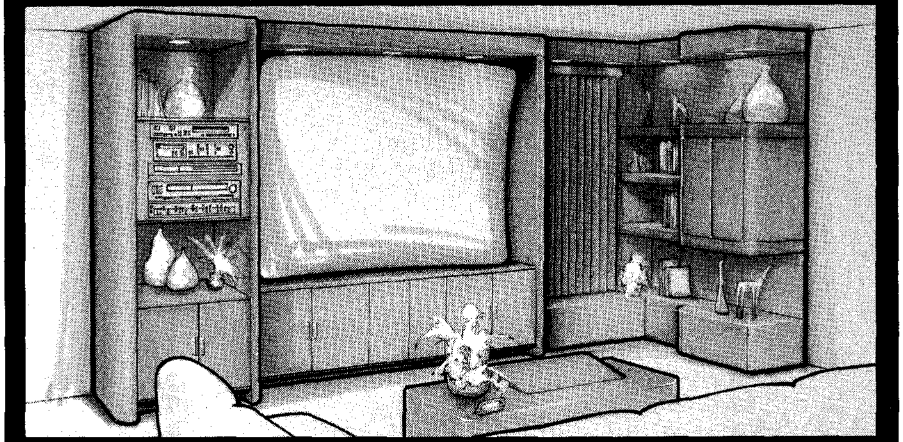

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Abstract Expressionism. Browne, on the evidence of his show at Schlesinger-Boisanté, was a taut and elegant painter who reworked the masters with more credibility than, say, Jackson Pollock ever quite managed. But Browne never moved on. As good as his paintings are, they contain nothing wild—no great leaps of imaginative grandeur, of the sort that characterized his icons. What there is, however, is more than workmanlike.

The three American Surrealists at Artists Space are overdue to be noticed, and not just because they have stuck it out since the 1950s, doing witty, crazy, compelling work. Neo-Surrealists of the Avenue B variety should have seen this show simply for the craftsmanship. **Lee Mullican,** an Oklahoma-born war veteran, went to San Francisco and met **Gordon Onslow Ford,** close friend of the international Surrealist Matta. (There is a local angle: Lee's son, Matt Mullican, is a well-known artist, as was Gordon Matta-Clark, Matta's son, who was named after Ford.) With Wolfgang Paalen, they founded the visionary Dynaton movement, which as nearly as I can gather was a refuge for Zen spiritualists. Mullican's paintings reverberate (perhaps self-consciously) like Indian temple bells. Ford's are a kind of zany interstellar telepathic drawing—spray-painted helixes and stars afloat in cosmic "dream worlds" that look marvelously topical.

Gerome Kamrowski, the third artist, studied in the Midwest in the 1930s and enrolled in American Abstract Artists in 1937. In New York in the 1940s, he got raves from André Breton. (So much for the power of critical support.) In the years since then, he has developed an exotic bestiary of fabulous animals—two-headed horned toads, walking fish, creatures that look like flying galoshes or lizards that have swallowed balloons—all jazzed up in fake pearls and glitter, as though they were headed for a night out. I can think of at least a dozen young neo-Surrealists who would hang up their beads if they had to show near Kamrowski. (Schlesinger-Boisanté, 822 Madison Avenue, near 69th Street; through May 24; Artists Space, 223 West Broadway; through May 10.)

HISTORY HAS ALSO BEEN RATHER RUDE to **Rudolf Bauer,** the German-born member of Der Sturm who had the fortune (or misfortune) to be tightly entwined in the bountiful admirations of Hilla Rebay, the baroness who thought of non-objective painting the way a Zen nun thinks of the Western Paradise.

Rebay directed Solomon Guggenheim in the acquisition of the "right" abstract artists, and Bauer, even more than Kandinsky, was her favorite. (The Guggenheim Museum, which is filled with her enthusiasms, reportedly has most of Bauer's mature production tucked away

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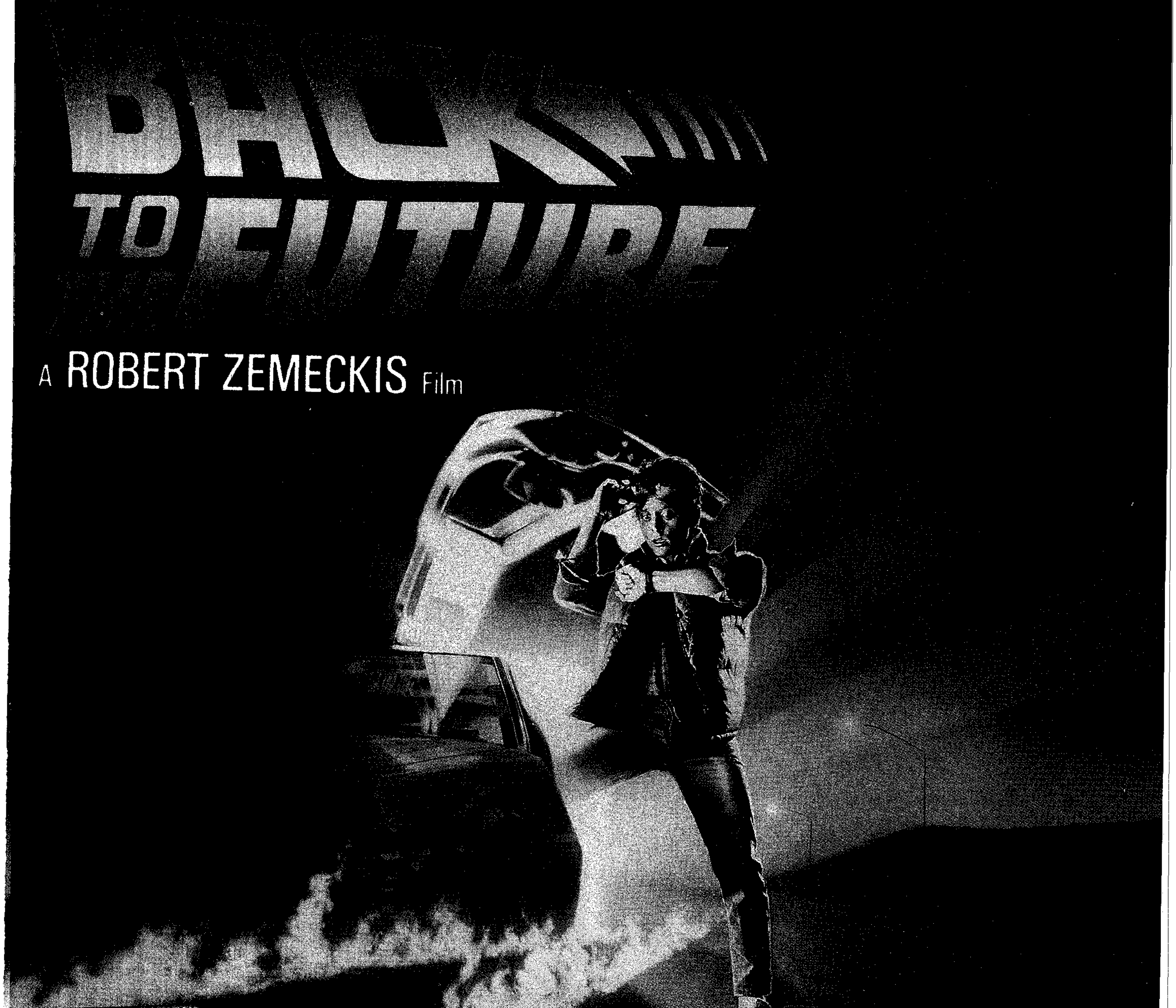

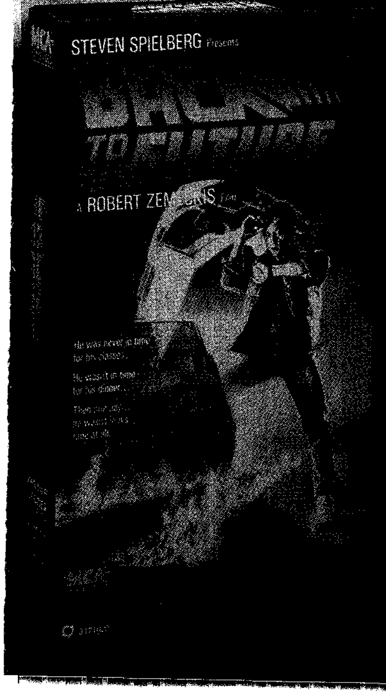

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in storage.)

Bauer was virtually a contemporary o Kandinsky's (he produced his first non-objective paintings just three or fou years after his Russian counterpart), an his style is remarkably similar. Just how similar is the crucial question. In a show at Sid Deutsch, Bauer emerges as a clumsier painter than Kandinsky—less ecstatic, more entrapped by the crudeness o paint, less theosophical. The Guggenheim has not been wildly amiss in keeping Bauer on ice. On the other hand, h may not have been a world-class genius but he might still have a few things to sa to the denizens of Tompkins Squar Park. Bauer was a rougher, looser, mor sprawling painter; his work (except in th drawings) never quite proceeds with th crystalline analytical clarity of Kandinsky's. But for that very reason, hi bumpkinlike exuberance looks more accessible—less formidable—to the impatient 1980s. (20 West 57th Street; throug May 21.)

WHEN **Catherine Lee** IS ASKED WHAT SH does, she must have two or three answer at the ready: She's a ceramist, a painte and a sculptor at the same moment. Th Ohio dealer John Davis, who just opene a SoHo branch of his gallery, has happil chosen her for his and her New York debut. Lee isn't enormously ambitious—she prefers to think of paintings as objects, that pedestrian insight of the lat sixties—but she's done somethin charmingly subtle with the formula. He "paintings" are hunks of glazed clay o painted wood (or both) fitted togethe like an aerial map of fields in hilly country. More like chunky sculptures, the are colored with ceramic glazes that duplicate the texture and sensuality c paint, only more so. Clay is solid an sculptural but also elegant and "painte ly." Lee seems to have asked herself, the proper goal of painting is to aim fc objectness, why not make a sculpture It's a point well taken, and Lee takes and runs with it. (568 Broadway, nea Prince Street; through May 24.)

Anthony Caro, AFTER A LONG CAREE pasting steel planes together under th hawkish attentions of critic Clemer Greenberg, has gone back to the figur The female form was his first infatuatio before Greenberg cured him of his u modernist immaturity, and now, in h old age, he's determined to resuscitat that early dream of unmediated merge with *la femme*.

Unfortunately, a more prosaic an muddied mastication of clay (cast int bronze) could not be imagined. As I' said all along, Caro is an artist perfect suited to an academy—what matte whether it's modernist or not? (Acquavella, 18 East 79th Street; throug May 24.) ■

NEW YORK STYLE

Judy Calixto, Reporter

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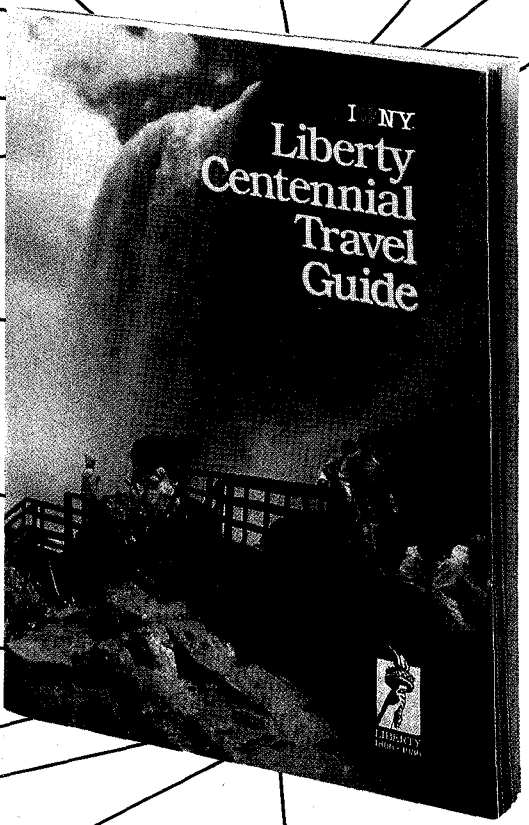

"My husband loves the ponies and I love ballet. With the New York City Ballet being at Saratoga in July and the horses there this summer—you know where we'll be."

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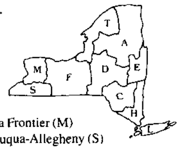

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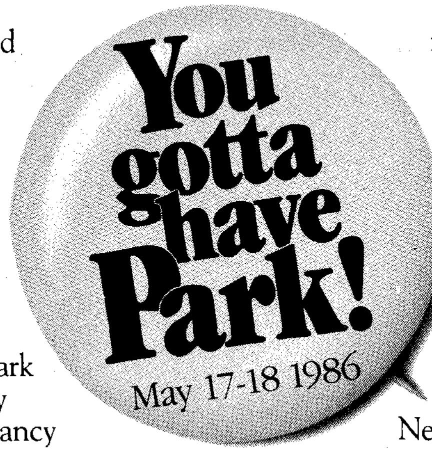

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KRAKATOA WEST: *Batik and rijsstafel from the Spice Islands.*

AT ONLY WITH THE THUMB AND TWO FIN-ers of your right hand, share each dish ith your friends, and never finish every-ing on your plate. If your mother ught you *that,* you already know how to at Indonesian. Well, almost.

Maybe you aren't aware that *lumpia,* *asie goreng,* and *soto ayam* are Indone-an for "egg roll," "fried rice," and chicken soup." And if the burn of a hot nd spicy bumbu sauce is unfamiliar, or e crunch of krupuks (oversize rimp fritos) is as yet untested—stay ned.

Food from Indonesia, the world's fifth-rgest country, is similar in many re-ects to Chinese, Indian, or Thai cui-ne. It can be as hot as a fresh chili or ild as coconut milk, exotically per-med with lemongrass or spiced with ngerroot.

So whether you begin conservatively ith a skewered Sumatra-style sate, pro-ess to a saucy fish dish from Bali, or go hole hog with a multi-course rijsstafel nner, these two new restaurants serve elicious and inexpensive homestyle In-onesian dishes.

The discreet charm of batik curtaining **Krakatoa West** (831 Eighth Avenue, at 0th Street, 581-2261) screens out the reet life while atonal Indonesian music uffles the din of uptown traffic.

Dewi Srie, the Indonesian goddess of ce, stands guard over all eight tables in e tasteful dining room of this six-onth-old restaurant, and a banana-tree ulpture opposite the door is more than wooden promise of luscious banana itters called pisang goreng ($3) for essert.

Everything is real here, from the batik apkins to the banana leaves that wrap an appetizer of puréed grilled fish, with spicy macadamia-nut sauce ($3.95). Watch for the staples that close the ends of this opener—they, too, are real. "Part of the staple diet?" quipped one diner.

Share the rijsstafel ("rice table"), twelve little dishes served together (or as they emerge from the kitchen), along with rice, and then dessert and coffee or tea ($30 for two). It's fun to sample this mini-banquet as an Indonesian culinary primer, dipping into and divining the contents of each mysterious plate.

Some of the rijsstafel basics are classic gado-gado, a vegetable salad dressed with peanut sauce; hard-boiled eggs sautéed with onions and hot chilis; and the delicate grilled chicken basted with coconut milk, called opor ayam, which may be turned up to full blast by stirring in sambal, the traditional spicing condiment.

Shreds of bamboo, cabbage, and kale braised in coconut milk was the hot, hot, hot vegetable star of our rijsstafel experience—a little bit mixed with rice salves the burn. When cendol, the sweet milky dessert, arrived, however, the guys made terrible jokes about the green mung-bean beads at the bottom—their flavor is neutral, but they look like baby worms.

An à la carte sampling might begin with a doughy pocket of curried beef, the Spice Islands street snack martabak ($3.95). Then, perhaps, sate, the famous meat- or poultry-kabob snack, which comes in three beautifully grilled flavors ($7.95 to $9.95) but is accompanied by a slightly wimpy peanut sauce.

Swordfish Balinese-style ($9.95) was hot, sweet, and an all-out hit, and rendang, the beef stewed in coconut milk from Sumatra ($8.95), is also worth a try,

otograph by Peter Mauss/ESTO.

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but like other dishes here, it sometime suffers from timid spicing. Wrap it all u with the unusual multilayered cake o Dutch origin ($3), reminiscent of a cinnamon-and-clove-scented baumtorte.

A three-course dinner for two, including soft drinks, tax, and tip, costs $3 (slightly more for rijsstafel). The restaurant has no liquor license, service is casual but attentive, and wine or beer glasse are provided.

Krakatoa West is open Monda through Friday from noon to 2:30 P.M and 5 to 8 P.M. and Saturdays 5 t 11:30 P.M. A.E., D.C.

FISH SWIMMING AROUND IN THE TANK A **Kembang** (161 West 4th Street, 206-7587 are really no match for the show in th basement of this Greenwich Villag brownstone, where the Pink Pussy C sex shop is the big distraction from th restaurant just above.

So take your sense of humor; you' need it when the waiter at Kembang becomes overwhelmed and abandons you table long enough to fly round-trip t Jakarta.

But all will be forgiven upon the arriv of the nearly celestial sate ayam, chunk of skewered chicken topped with brittl shards of fried onion and served with sweet and oniony peanut sauce.

This is also the place to munch on krupuks—shrimp and tapioca fritos—which arrive crisp, plentiful, and gratis. Don't skip the Indonesian fried ric called nasie goreng ($5.95), loaded wit shreds of chicken, cabbage, peppers, an at least five other ingredients.

Décor coordinates with the red-peppe paste called sambal olek, right down t the flowers on each table. The mirror-on mirror mural has a vaguely Indian flavo while the diminutive crystal chandelier and fish tank are remnants from the Ch nese restaurant that formerly occupie the space. Indonesian puppets and bird do enliven the narrow room, and thes mixed messages make this place ver much a Village "find."

Blame the neighborhood tourists fo menu aberrations such as Indonesia "hamburger de luxe" ($3.50) and "stea de luxe" ($7.95), but only the kitchen i responsible for truly forgettable Jakart sio mai ($5.95), similar in spirit (but in n other way) to Chinese steamed dumplings, and leaden lumpia ($1.50).

Onions cooked two ways add a wonderfully refined taste to the mild but del cious Indonesian fried noodles ($5.95 which beg to be spiced up with red-pepper sambal.

Dinner for two was $36, includin soda, tax, and tip but not dessert (there only one—banana fritters, $1.50). Brin your own wine or beer. Kembang is ope Mondays 5 to 11:30 P.M. and Tuesda through Sunday 12:30 P.M. to midnight. A.E. ■

Dance/Tobi Tobias

GOING THROUGH THE MOTIONS

> "...ABT fledglings were assigned the ballerina roles, while the senior dancers were awarded the two new works—a dubious gift..."

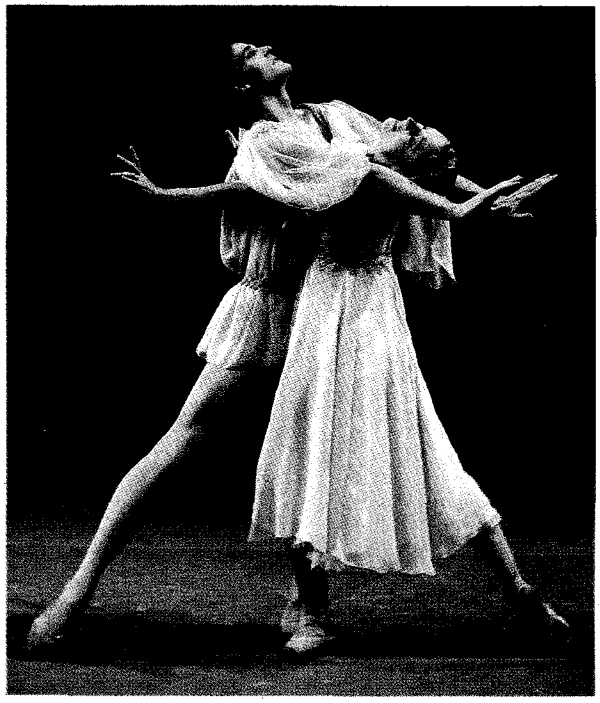
THE MUSIC FOR THE BALLETS AND BALLET snippets **American Ballet Theatre** assembled for its gala opening night at the Metropolitan Opera House was all Tchaikovsky. Yet, despite this evocative invitation, the evening was almost entirely lacking in poetry. Is this a foretaste of the season ahead?

Probably, since one of the factors underlying this sorry affair is the management's persistence, in the last several years, in assigning fledglings to the ballerina roles—instead of allowing these talented young things a period of trial and incubation—and relegating the women who should be the reigning ballerinas to oblivion or to thankless tasks in the suburbs of same.

In keeping with this scheme, we got Bonnie Moore (age 21, not quite two years with the company) as Odette in the *Swan Lake* Adagio, an assignment, if ever there was one, for a mature artist. Like Amanda McKerrow, another of ABT's purported prodigies, Moore was trained by the highly respected Mary Day in Washington, D.C., and has some of the old-fashioned virtues the Balanchine school and its satellites ignore or scorn, such as graceful and expressive arms. Moore's lyrical port de bras stood her in good stead here, but much as she tried to make the whole of her movement expressive, her performance was all body and no soul; her face, in its chalky makeup, remained a frozen mask.

Then there was Susan Jaffe, promoted to ballerinadom just about overnight some years back and left to grow into the responsibilities of the rank as best she could. (Acquitting herself creditably in Balanchine's challenging *Theme and Variations* on this program, Cynthia Harvey, a dancer prematurely elevated to stardom in an earlier era, proved that hard work, while no substitute for genius, can achieve a great deal.) Although Jaffe's dancing has improved immensely, she remains a cold, hard performer whose best effects are obviously calculated. She has the sort of dazzlingly handsome face one might associate with Romanov princesses, but the "Pas de Deux Imperiale" from Kenneth MacMillan's *Anastasia* that she got to do here offered her no chance to display the kind of diamond-hard glitter she's good at.

For some incalculable reason, MacMillan chose the second movement of Tchaikovsky's Symphony No. 3—a passage that is all atmosphere—for the sort of dance in which you want presentational grandeur. The steps keep running away after the music; the poor dancers are torn between surrendering themselves to the score and impressing themselves upon the audience as members of the imperial family. One can only hope that the surfacing of this excerpt does not betoken the resurrection of the whole shebang; the "modern" act, featuring the mad Anna Anderson, that we suffered through last year was more than enough. The company's latest ingenue, Alessandra Ferri, imported from London's Royal Ballet with MacMillan as a sort of package deal, was showcased here in the pas de trois from Baryshnikov's peculiar version of *The Nutcracker*. I couldn't see why everyone was raving about Ferri last season in her company debut as Juliet, but the role of Clara is perfect for her, and she was well-nigh perfect in it—childlike, vulnerable, immensely touching.



GLOOM AND DOOM: *Gregory and Bissell as Francesca and Paolo.*

The company's senior ballerinas, Martine van Hamel and Cynthia Gregory, who have proved themselves divine Odettes and czarinas on happier occasions, were awarded two of the season's new works—a dubious gift. In David Parsons's *Walk This Way*, van Hamel and Clark Tippet were a turn-of-the-century pair of lovers who literally couldn't manage to get together, either missing each other on their repeated entrances and exits or dancing alone even when they made it to the same place. Parsons aims for the boyish humor of Paul Taylor, with whom he dances, but lacks the wickedness and wit with which Taylor elevates such jokes above the sophomoric.

John Taras's *Francesca da Rimini*, with Gregory as the eponymous heroine, is a disaster on a grander scale. A ballet that features personal appearances, as it were, by Dante and Virgil is off to a bad start, but Taras's gravest error lies in forgetting that it is impossible to choreograph original scenes for masses of monsters (see *Firebird*) or the damned (see Balanchine's *Orpheus*) and making the writhings of "The Fallen" a major part of his endeavors. Gregory and Patrick Bissell (newly blond, and looking like a lifeguard), as her Paolo, do their best to give adultery a good name, but as the curtain falls, your memory has already erased their pallid waftings. Would that it could erase Rouben Ter-Arutunian's set and costumes, a tinseltown travesty of Noguchi's designs for *Orpheus*.

Baryshnikov himself appeared on the program, but one can hardly say he danced. After a pre-curtain speech of one sentence, dedicating the season to the company's founder, Lucia Chase, he served in the *Swan Lake* and *Nutcracker* excerpts as a *porteur*—the fellow who gets to support the girl—a role he performed deftly enough, with an expression of vaguely focused agony. The hero of the evening was Kevin McKenzie, who tackled the male solos in *Theme and Variations* with an accuracy and a rhythmic vitality his colleagues, male and female, would do well to emulate. ■

Photograph by Martha Swope.

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SALES & BARGAINS

BY LEONORE FLEISCHER

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THIS SKIN- AND NAIL-CARE SALON FOR men and women is offering a one-week special on its services: manicure and pedicure, was $33, now $25; deep-pore-cleansing facial, was $40, now $30; peeling facial, was $50, now $36; makeup consultation and lesson, was $30 and up, now $20; full-leg-and-bikini wax, was $40, now $33; Revitalization Program, including manicure, pedicure, deep-pore-cleansing facial, and makeup application, was $95 and up, now $75; set of silk-wrapped nail tips and manicure, was $60, now $50; set of silk nail wraps, was $45, now $38. By appointment only. Checks accepted; no credit cards. *Leslie Morgen, 160 Broadway, near Maiden Lane, Suite 600 (406-8490); Mon.–Fri. 10 a.m.–7 p.m.; through 6/6.*

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YARNS

THIS STORE IS HAVING A BIG YARN SALE, including Sirdar yarns from England, retail $4.50–$5.50 a 50-g. skein, here $2.99. Berger du Nord yarns from France: Cottonelle cotton, Lin et Cotton linen-and-cotton blend, and Cabourg cotton-and-viscose blend, retail $5–$5.50 a 50-g. skein, here $2.99; Kid Mohair, Polaire mohair-and-wool blend, and Couture multicolored wool-and-kid-mohair

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

blend, retail $8–$9.50 a 50-g. skein, here $4.99. Scheepjeswol yarns from Holland: Granada cotton or Ondé Fantasie wool superwash, retail $3.50 a 50-g. skein, here $1.99; Flammé Colori wool, retail $8 a 100-g. skein, here $3.99. Bernat yarns: mercerized cotton, cotton ribbon, three-ply cotton, and viscose-and-cotton and viscose-and-linen blends, retail $4–$5 a 50-g. skein, here $2.99. Also, Katsura wool-and-mohair-blend loopy yarn from Japan in 50-g. skeins, Lopi Icelandic wool in 100-g. skeins, Taboo wool-and-long-hair-mohair blend from France in 50-g. skeins, retail $4.79–$6, here $2.99; Gemini Mirage acrylic-bouclé yarn from Israel, retail $3.50, here 99 cents. Cash only; refunds and exchanges possible. *Smiley's Yarns, 92-06 Jamaica Ave., Queens (718-849-9873). Call for directions. Mon.–Sat. 10 a.m.–5:30 p.m.; through 5/17.*

ORIGINAL DESIGNS

THE THREE-DAY SALE IN THIS DESIGNER'S workroom features blouses (women's sizes 4–12), napkins, and scarves at very low prices. Blouses in natural fabrics, some with epaulets and fly fronts, retail $110–$150, here $30–$54; previous-season and one-of-a-kind sample (size 8 only) blouses, here $15 and $20; ikat, batik, and tropical- and contemporary-print napkins, some oversize, some lace-edged, retail $6–$15, here $1–$3; Viyella scarves, retail $25–$70, here $15; lightweight-wool shawls, retail $50–$75, here $25–$30; lace scarves, retail $30, here $10; Lurex scarves, retail $35, here $15. Cash only; all sales final. *Flossie Designs, 575 Eighth Ave., at 38th St., Room 411 (967-3062); Thurs.–Sat. 11 a.m.–4 p.m. Sale 5/15–17 only.*

ACCESSORIES

THE BELTS AND COSTUME JEWELRY AT this designer's showroom are hot fashion. Some merchandise is from earlier seasons, and much is from current stock; prices are below wholesale. The belts (women's sizes 24–32 and one-size) are mostly leather, and include: wide woven-leather belts with patent-leather trim, retail $60, here $10; white patent-leather imitation-crocodile belts with pewter buckle, retail $110, here $25; leather-and-metallic western-style belts with concho trim, retail $100, here $25; handmade copper or silver-plated hip belts, retail $190, here $40; heavily beaded leather contour evening belts, retail $300, here $75; also, paisley brocade, metallic, and other belts. Costume jewelry features: huge silver-plated clip-back hoop earrings, retail $50, here $12; sphinx-head dangling clip-back earrings with large stones, retail $40, here $10; pewter clip-back earrings, retail $50–$60, here $12–$15; multi-strand necklaces with a variety of beads, including imported glass stones, retail $200, here $50; imitation-ivory, -turquoise, and -silver-bead necklaces, retail $170, here $40; novelty necklaces of acrylic "strawberries," retail $85, here $20; three-strand crystal, *faux*-pearl, and faceted-bead necklaces, retail $300, here $70. Cash only; all sales final. *R. J. Graziano, 389 Fifth Ave., near 36th St., Room 310 (685-3737); Mon.–Sat. 10 a.m.–4 p.m.; through 5/17.*

KEEP FIT

THE TOP-BRAND FITNESS EQUIPMENT ON sale here includes rowing machines: Avita 950SL, list $369, here $269; Monark MAI733, list $299, here $229; Contour II, list $399, here $299. Stationary bicycles: AMF Benchmark 940, list $800, here $590; Vitamaster Slenderline, list $335, here $169; Precor 820E, list $510, here $419. Also, Precor, Tredex, Trotter, or Landice Power Mill I electric-treadmill floor samples, list $1,000, here $750; Accu-Massage tables or Accu-Massage recliners, list $1,595, here $1,250; masseur's tables, list $325, here $259; digital blood-pressure and pulse monitors with printout, list $200, here $99. Delivery and assembly additional. A.E., checks ac-

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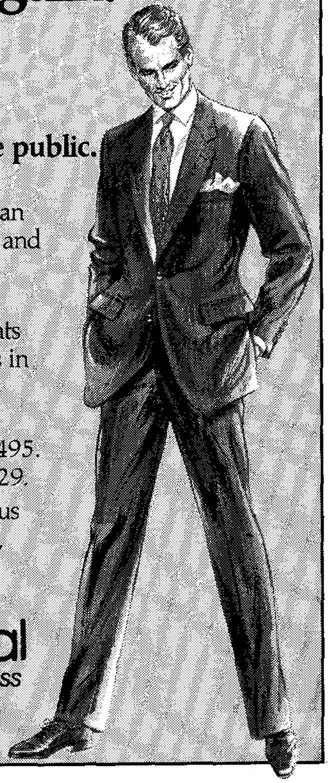

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WAREHOUSE SALE

HERE IS AN OPPORTUNITY TO BUY THE Pace Collection's beautiful top-of-the-line contemporary furniture for below wholesale prices and in some cases below manufacturer's cost. The merchandise includes first-quality items, floor samples, one- and few-of-a-kind items, some slightly damaged or soiled pieces, and discontinued items. A few examples: stainless-steel-and-glass vitrine, retail $15,000, here $4,000; high-back swivel-tilt leather-and-wood executive conference chairs, retail $2,640, here $995; leather-upholstered bed with detachable night tables and mattress, retail $13,500, here $3,000; leather-upholstered three-seat sofa, retail $5,995, here $2,100; matching lounge chair, retail $3,380, here $1,100; etched-glass curved coffee tables, retail $1,510, here $650; leather dining chairs, retail $1,085 each, here $395; several saddle-leather desks with black glass insert, retail $6,070, here $2,400; and much more furniture for home and office, including sofas, modular units, dining tables, occasional tables, sectionals, love seats, dining and lounge chairs, tables, wall systems, desks, chairs, cabinets, wardrobes, shelf units, and lamps. Also, a selection of furnishing fabric in bolts and end-of-bolt pieces, sold by the entire piece, here $1.50 a yd. Delivery arranged at additional cost. Everything sold as is. A.E., M.C., V., checks accepted; all sales final. *Pace Collection Warehouse, 11-11 34th Ave., Long Island City (718-721-8201). By car from Manhattan: Take the 59th St. Bridge, lower roadway, to first exit; turn right on Crescent St.; turn right on 43rd Ave.; turn right on Vernon Blvd.; turn right on 34th Ave.; warehouse is on left. Sale Fri. and Sat. 9 a.m.–5 p.m. and Sun. 11 a.m.–4 p.m.; 5/16–18 only.* ■

CUE

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—May 14–27: The Films of Robert Gardner: *Forest of Bliss; Deep Hearts; Sons of Shiva.* #2—Thru May 15: Kurosawa: The Works: *Horse.* May 16–22: *Metropolitan Avenue; I Remember Barbra.*

2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. May 14: *The Sea Gull; Marriage.* May 15: *The Last Tycoon; The Great Gatsby* (1974). May 16–17: *My Night at Maud's; The Marquise of O.* May 18: *Arthur; The Apprenticeship of Duddy Kravitz.* May 19: *Gentlemen Prefer Blondes; The Gang's All Here.* May 20: *Last Year at Marienbad; Providence.*

3. **ESSEX—Grand St. nr. Essex. St.** 982-4455. Thru May 15: *In the Shadow of Kilimanjaro; Critters.* Beg. May 16: *Police Academy 3: Back in Training.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—Thru May 15: *The 19th International Tournée of Animation.* #2—Thru May 15: *Smooth Talk.* #3—Thru May 15: *The Atomic Cafe.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—*Doña Herlinda and Her Son.* #2—*Parting Glances.*

6. **8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave.** 674-6515. Thru May 15: *Brazil.*

8. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. May 14: *Only Angels Have Wings; Once Upon a Time.* May 15: *Gentlemen Prefer Blondes; The Seven Year Itch.* May 16–17: *After the Thin Man; The Thin Man.* May 18: *King Solomon's Mines* (1950); *Mogambo.* May 19: *The Magic Flute; Smiles of a Summer Night.* May 20: *True Confession; We're Not Dressing.*

9. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. May 14–15: *Touch of Evil; The Lady From Shanghai.* May 16–17: *The Man Who Fell to Earth; The Hunger.* May 18: *The Rose; A Star Is Born* (1976). May 19–20: *Sunday Bloody Sunday; This Sporting Life.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—Thru May 15: *Out of Africa.* Opening May 16: *Sweet Liberty.*

11. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*Desert Hearts.* #2—*The Trip to Bountiful.* #3—*F/X.* #4—Thru May 15: *Dark of the Night.* Opening May 16: *Funny Dirty Little War.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave.** 989-0060. #1—*8 Million Ways to Die; Sleeping Beauty.* #2—*The Gods Must Be Crazy.* #3—*Short Circuit.*

21. **GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. *Dangerously Close.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *Short Circuit.*

23. **MURRAY HILL—34th St. W. of Third Ave.** 685-7652. *Hannah and Her Sisters.*

24. **34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. Thru May 15: *Violets Are Blue.* Opening May 16: *The Boy in Blue.*

25. **LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—*Wise Guys.* #2—Thru May 15: *Blue City.* Opening May 16: *Top Gun.* #3—*Fire With Fire.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Short Circuit.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. Thru May 15: *Legend.* Opening May 16: *Top Gun.*

32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—Thru May 13: *Blue City.* Opening May 14: *Sweet Liberty.* #2—*Fire With Fire.*

33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*The Color Purple.* #2—*Hannah and Her Sisters.* #3—*The Money Pit.* #4—*8 Million Ways to Die.* #5—*Legend.* #6—*F/X.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *Down and Out in Beverly Hills.*

35. **MOVIELAND—B'way nr. 47th St.** 757-8320. *Police Academy 3: Back in Training.*

36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *Critters.* **EMBASSY 3**—*Pretty in Pink.* **EMBASSY 4**—*Wise Guys.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—Thru May 15: *Getting Even.* Beg. May 16: *Mountaintop Motel Massacre.* #2—*Murphy's Law.*

38. **EMBASSY 49TH STREET—49th St. E. of Seventh Ave.** 757-7003. *Sleeping Beauty.* Theater closed to the public May 13 & 19–21.

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39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*In the Shadow of Kilimanjaro.* #2—*Dangerously Close.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *Femmes de Personne.*

42. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *Absolute Beginners.*

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *On Valentine's Day.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *Desert Bloom.*

46. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. Thru May 15: *Down and Out in Beverly Hills.* Opening May 16: *The Boy in Blue.*

47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Home of the Brave.*

48. NEW CARNEGIE—57th St. E. of B'way. 582-4582. Thru May 15: Greek Film Festival. May 14: *Iphigenia; Rosa Bonaparte.* May 15: *Varieties; Rosa Bonaparte.* Opening May 16: *On the Edge.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. Thru May 15: *The Gods Must Be Crazy.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. *Bliss.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. Thru May 15: *The Color Purple.* Beg. May 16: *Echo Park.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*8 Million Ways to Die.*

54. BARONET—Third Ave. at 59th St. 355-1663. *Letter to Brezhnev.* **CORONET**—*Violets Are Blue.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Short Circuit.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. Thru May 15: *Echo Park.* Opening May 16: *Death of a Soldier.* **CINEMA II**—753-0774. *Desert Hearts.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Dangerously Close.* #2—*Short Circuit.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Hannah and Her Sisters.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Blue City.* #2—*Fire With Fire.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *3 Men and a Cradle.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. Thru May 13: *Ginger & Fred.* Opening May 14: *Sweet Liberty.*

65. UA EAST—First Ave. at 85th St. 249-5100. *In the Shadow of Kilimanjaro.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. Thru May 15: *Dangerously Close.* Opening May 16: *The Boy in Blue.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—Thru May 15: *8 Million Ways to Die.* Opening May 16: *Top Gun.* #2—*Wise Guys.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Short Circuit.* #2—*Jo Jo Dancer, Your Life Is Calling.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Desert Bloom.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—Thru May 15: *The Trip to Bountiful.* Opening May 16: *Vagabond.* #2—*Smooth Talk.* #3—Thru May 15: *The Official Story.* Beg. May 16: *The Trip to Bountiful.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Ran.* #2—*Desert Hearts.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru May 24: Hollywood Dance Directors. May 13–14: *Invitation to the Dance; The Pirate* (1948). May 15–17: *Yankee Doodle Dandy; For Me and My Gal.* May 18–19: *Bathing Beauty; Let's Dance.* May 20–21: *Cabaret; Sweet Charity.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—Thru May 15: *Down and Out in Beverly Hills.* Opening May 16: *Hard Choices.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—Thru May 13: *Hannah and Her Sisters.* Opening May 14: *Sweet Liberty.* #2—*Jo Jo Dancer, Your Life Is Calling.* #3—*Fire With Fire.* #4—Thru May 15: *Blue City.* Opening May 16: *Top Gun.* #5—*8 Million Ways to Die.* #6—*Short Circuit.*

86. THALIA—95th St. W. of B'way. 222-3370. May 14: *Irezumi; Woman in the Dunes.* May 15: *The Tempest* (1928); *Picadilly.* May 16–17: *In the Name of the Pope King.* May 18: *Open City; The Bicycle Thief.* May 19: *Cries and Whispers; Secrets of Women.* May 20: *The Gay Sisters; Escape to Burma; The Other Love.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Program unavailable.

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Brazil.* #2—*In the Shadow of Kilimanjaro.* #3—*Dangerously Close.* #4—Thru May 15: *Critters.* Beg. May 16: *Stitches.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Dangerously Close; Getting Even.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 873-4225; Naturemax: 496-0900. Free with museum adm.: May 14 at 7: *Legacy of the Spirits:* film and discussion about the voodoo religion. **Naturemax Theater:** adm. $3; senior citizens and children $1.50: *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30. Double features: adm. $4.50; senior citizens and children $3: Fri.–Sat. at 6 & 7:30: *The Dream Is Alive* and *Living Planet.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. May 16–17, 6:30–7:30: Post Modern/Post Script: New British Video. The Making of *Death of a Salesman:* May 16–17 at 7:30: *Death of a Salesman* (CBS, 1985) by Volker Schlöndorff, with Dustin Hoffman and John Malkovich, and *Private Conversations* (1985) by Christian Blackwood.

ASIA SOCIETY—Park Ave. at 70th St. 517-2742. Adm. $5; students and senior citizens $4. Fantasy/Animation: May 16 at 8: *Warriors of the Wind* (Japan, 1964) by Kazuo Komatsubara.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Films of Barbara Stanwyck. May 14 at 7:30: *Golden Boy* (1939) by Rouben Mamoulian.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. May 20 at 8: Rudy and Red Night: Ruckus shorts by Red Grooms, and *Shoot the Moon* (1962), with Grooms, *Lurk* (1964), and *Little Red Riding Hood* (1980), all by Rudy Burckhardt; Burckhardt present.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Tue. 12 noon–8, Wed.–Fri. 12 noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature. Thru June 22: *Ithuseng* (South Africa, 1984) by Lindy Wilson.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5. Films by Masahiro Shinoda. May 16 at 7:30: *Double Suicide* (Japan, 1969).

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. National Jewish Archive of Broadcasting: May 18 at 12:30, 1:30, & 2:30: Jewish Voices and Visions: Videotaped interviews on Jewish history by Jack Friedman; Friedman present.

THE KITCHEN—512 W. 19th St. 255-5793. Free: Video Viewing Room: Thru May 31, Tue.–Sat. 1–6: 1–3: Super 8 to Tape: *Invasion of the Aluminum People* by David Boone, *From Romance to Ritual* by Peggy Ahwesh, and *Living in the World* by Joe Gibbons (parts 1–3 & 4–5 alternate daily); 3–4:30: Recent Narrative Work: *Sky Captain* by Mary Neema Barnette, and *It Depends* by Paulette Phillips; 4:30–6: Tapes by request.

LAMAMA LA GALLERIA SECOND CLASSE—6 E. 1st St. 505-2476. Free. Films for Children. May 18 at 1: Buster Keaton's *Cops* (1922), Walt Disney's *The Grasshopper and the Ants* (1979), *Berimbau* (1971) by Toby Talbot, and *Trinidad and Tobago* (1977) by Geoffrey Jones.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $4; members $3. Personal Cinema Program: Twentieth-anniversary retrospective. May 15 at 8: Diary/Autobiography: *Plumb Line* (1968) by Carolee Schneemann, *New York Portrait: Chapter One* (1978) by Peter Hutton, *Western Diary '75*

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(1975–76) by Howard Guttenplan, *Gently Down the Stream* (1981) by Su Friedrich, and *Pulse* (one reel) by Yasunori Yamamoto. May 17 at 8: Films by Stan Brakhage: *Murder Psalm* (1983), *Aftermath* (1981), *Creation* (1980), *Egyptian Series* (1984), and *The Act of Seeing With One's Own Eyes* (1971). May 18 at 8: Austrian Program: *Syntagma* (1984) by Valie Export, and selected shorts (1960–82) by Kurt Kren.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon–8, Wed.–Sat. 12 noon–5. Thru June 14: Bob Hope: A Half Century of Radio and Television. May 13–June 26: The Arts of Britain's Channel 4: Extending the Medium.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Thru June 3: Projects: Judith Barry: *Echo,* a slide–Super 8–video installation. **Titus Theater 1:** May 15 at 2:30: A History of Camera Movement: *Morocco* (1930) by Joseph von Sternberg. Thru Aug. 10: Comedy, Italian Style. May 16 at 2:30: *E Primavera* (Italy, 1949) by Renato Castellani; at 6: *Due Soldi di Speranza* (Italy, 1952) by Castellani. May 17 at 2: *Guardie e Ladri* (Italy, 1951) by Mario Monicelli and Steno; at 5: *Dov'è la Libertà?* (Italy, 1952–54) by Roberto Rossellini. May 18 at 2: (See May 16 at 6); at 5: (See May 16 at 2:30). May 19 at 2:30: (See May 17 at 2); at 6: (See May 17 at 5). May 20 at 2:30: *La Spiaggia* (Italy, 1954) by Alberto Lattuada; at 6: *Domenica d'Agosto* (Italy, 1950) by Luciano Emmer. **Titus Theater 2:** May 15 at 3: In Memoriam: Films From the Archives: *Le Rendez-Vous de Minuit* (France, 1962) by Roger Leenhardt, with Lilli Palmer. May 16 at 3 & 6:30: In Memoriam: Willard Van Dyke: *The Photographer* (1948), *Northwest U.S.A.* (1945), and *Land of White Alice* (1959) by Van Dyke, and *Rice* (1964) by Van Dyke and Wheaton Gallentine. May 17 at 2:30: Thirtieth-anniversary screening of *Godzilla, King of the Monsters:* Made as *Gojira* (Japan, 1954) by Inoshiro Honda, and re-edited by Terry Morse in the U.S. with sequences featuring Raymond Burr; 5:30: Focus: Award-Winning Student Films '85. May 18 at 2:30: (See May 17 at 5:30); 5:30: (See May 17 at 2:30). May 19 at 3: (See May 15 at 3); 6:30: Cineprobe: *Naked Spaces—Living Is Round* (1985) by Trinh T. Minh-ha; filmmaker present. May 20 at 3: *Mur, Murs* (France, 1980) by Agnès Varda; 6:30: *Documenteur (An Emotion-Picture)* (France, 1981) by Varda.

NATIONAL COUNCIL OF JEWISH WOMEN—9 E. 69th St. 535-5900, ext. 17. Adm. $6; members $4; pre-screening dinner tickets available. The Sun Never Sets on Jewish Life. May 14 at 6:30: *Miracle at Intervale Avenue.*

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. May 13–14 at 8: *The Go Masters* (China-Japan, 1982) by Junya Sato and Duan Ji-Shun. May 15 at 8, May 16–17 at 8 & 10:15, May 18 at 12 noon (special "singles" brunch; advance reservations only; $10), 5, 7, & 9:15, May 19 at 8: *Always* (U.S.A., 1985) by and with Henry Jaglom. May 20–21 at 8: *The Mystery of Picasso* (France, 1955) by Henri-Georges Clouzot.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. May 15 at 12 noon: Gay Lives, Gay Issues: *Who Happens to Be Gay* (ABC, 1979) by Dale Beldin and Mark Krenzian, and *Sharing the Secret* (CBC, 1981) by John Kastner. May 20 at 12 noon: *Sounder* (1972) by Martin Ritt; 2:30: Poetic Journeys: *FFFTCM* (1967) by Will Hindle, *Slowdown* (1976) by Ralph Steiner, *Morning on the Lieve* (1961) by David Bairstow, *Ai-Ye* (1950) by Ian Hugo, and *Spaceborne* (1977) by Philip Dauber.

P.S. 1—46-01 21st St., Long Island City. 718-784-2084. Free with museum adm. Redefining Gender: May 17–18 at 1: *The Death of Maria Malibran* (West Germany, 1984) by Werner Schroeter, with Candy Darling. Thru June 15: Wed.–Sun. 12–6: *Ausable Chasm,* a video installation by Davidson Gigliotti.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Cinema Scope: Women Directors: adm. $3; members $2: May 16 at 8: *Number One* (1976) by Dyan Cannon; May 17 at 8: *Home of the Brave* (1985) by Helena Solberg Ladd.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 5:45 & 7:30, Fri.–Sun. at 4: *Dreamchild* (Great Britain, 1984) by Gavin Millar; Tue.–Sun. at 9:30 (separate adm.): *Kiss of the Spider Woman* (Brazil-U.S.A., 1985) by Hector Babenco, with William Hurt and Raul Julia. Public Service (free): Sat.–Sun. at 2: *Homage to Chagall* (Canada, 1977) by Harry Rasky.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens. 718-592-5555. Free with museum adm. The Last Giant: Films on Michelangelo. May 17 at 2: *Michelangelo* (1964) by Carlo Ragghianti.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $1; members free. D. W. Griffith, American Film Master, 1908–20. May 18 at 1:30: *The Birth of a Nation*, Part I (1915); Steven Higgins, guest speaker.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru May 18: Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. 12 noon–6: *Kirribilli Wharf* (1976), an eight-channel sound installation by Bill Fontana.

WOMEN/ARTIST/FILMMAKERS—El Bohio Community and Cultural Center, 605 E. 9th St., nr. Ave. B. 533-6835. Adm. $5; series tickets available. May 14–17 at 8: Artists as Filmmakers Series 1986: May 14: Violence and Other Recreation; May 15: Potpourri; May 16: Animation; May 17: Dance Night.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Dangerously Close.* #2—Thru May 15: *In the Shadow of Kilimanjaro.* Beg. May 16: *Stitches.* #3—Thru May 15: *Cut and Run.* #4—Thru May 15: *Critters.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *In the Shadow of Kilimanjaro.*

102. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru May 15: *Blue City.* Beg. May 16: *Top Gun.* #2—Thru May 15: *Hannah and Her Sisters.* Beg. May 16: *Sweet Liberty.*

103. DALE—W. 231st St. at B'way. 884-5300. #1—*Gung Ho.* #2—*Short Circuit.*

104. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru May 15: *In the Shadow of Kilimanjaro; Agent on Ice.* Beg. May 16: *Police Academy 3.*

105. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*In the Shadow of Kilimanjaro.* #2—*Short Circuit.* #3—*Dangerously Close.* #4—*Jo Jo Dancer, Your Life Is Calling.*

107. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Fire With Fire.* #2—Thru May 15: *Blue City.* Beg. May 16: *Top Gun.*

109. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*In the Shadow of Kilimanjaro.* #3—*Short Circuit.* #4—*Dangerously Close.*

110. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. Thru May 15: *Down and Out in Beverly Hills.*

111. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Murphy's Law.* #3—*The Color Purple.* #4—*Magnificent Blazing Ninja.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Police Academy 3; Getting Even.* #2—*Dangerously Close.* #3—*Short Circuit.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*In the Shadow of Kilimanjaro.* #2—*Critters.* #3—*Jo Jo Dancer, Your Life Is Calling.* #4—Thru May 15: *Blue City.* Beg. May 16: *Top Gun.* #5—*Murphy's Law.* #6—Thru May 15: *The Money Pit.* Beg. May 16: *Sweet Liberty.* #7—*Police Academy 3.* #8—*Legend.* #9—*Fire With Fire.* #10—*Wise Guys.* #11—*Cut and Run.* #12—*Dangerously Close.*

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200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Dangerously Close.* #2—*Short Circuit.* #3—*Fire With Fire.* #4—*8 Million Ways to Die.* #5—*9½ Weeks.* #6—*Jo Jo Dancer, Your Life Is Calling.* #7—Thru May 15: *Violets Are Blue.* Beg. May 16: *Stitches.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—Thru May 15: *Blue City.* Beg. May 16: *Top Gun.* #2—*Wise Guys.* #3—*In the Shadow of Kilimanjaro.* #4—Thru May 15: *F/X.* Beg. May 16: *Sweet Liberty.* #5—*Critters.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru May 15: *Critters.* Beg. May 16: *Wise Guys.* #2—*Hannah and Her Sisters.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Wise Guys.* #2—Thru May 15: *Blue City.* Beg. May 16: *Top Gun.* #3—*Fire With Fire.*

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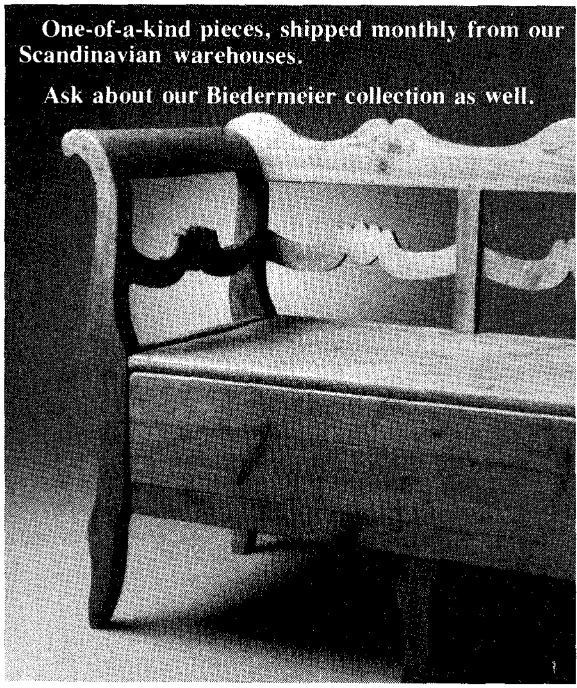
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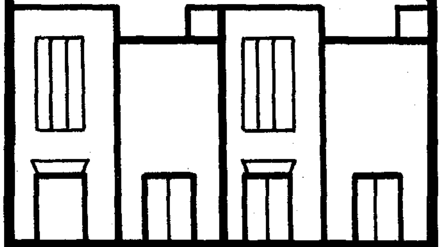

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204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Short Circuit.* #2—*Jo Jo Dancer, Your Life Is Calling.* #3—*Violets Are Blue.* #4—Thru May 15: *The Money Pit.* Beg. May 16: *The Boy in Blue.*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—Thru May 15: *Dangerously Close.* Beg. May 16: *Mountaintop Motel Massacre.* #2—Thru May 15: *Police Academy 3.* Beg. May 16: *Stitches.* #3—*Murphy's Law.* #4—*In the Shadow of Kilimanjaro.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Fire With Fire.* #2—*Dangerously Close.* #3—Thru May 15: *Blue City.* Beg. May 16: *Top Gun.* #4—*Short Circuit.* #5—Thru May 15: *Wise Guys.* Beg. May 16: *Sweet Liberty.* #6—Thru May 15: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 16: *Stitches.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Short Circuit.* #2—Thru May 15: *Turtle Diary.* Beg. May 16: *Sweet Liberty.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Short Circuit.* #2—*Dangerously Close.* #3—Thru May 15: *F/X.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—Thru May 15: *F/X.* #2—Thru May 15: *Smooth Talk.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—Thru May 15: *Blue City.* Beg. May 16: *Top Gun.* #2—*Fire With Fire.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Wise Guys.* #2—*Getting Even; Murphy's Law.* #3—*Jo Jo Dancer, Your Life Is Calling.* #4—*Short Circuit.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru May 15: *In the Shadow of Kilimanjaro; Runaway Train; Sleeping Beauty.* Beg. May 16: *Mountaintop Motel Massacre.* #2—Beg. May 16: *Police Academy 3.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru May 15: *Hannah and Her Sisters.* #2—*The Color Purple.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru May 15: *In the Shadow of Kilimanjaro.* Beg. May 16: *Mountaintop Motel Massacre.* #2—*Dangerously Close.* #3—Thru May 15: *Agent on Ice; Cut and Run.* Beg. May 16: *The Boy in Blue.* #4—*8 Million Ways to Die.* #5—*Violets Are Blue.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru May 15: *The Color Purple.* #2—Thru May 15: *The Official Story.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Short Circuit.* #2—Thru May 15: *Getting Even; Cut and Run.* #3—*Dangerously Close.* #4—*In the Shadow of Kilimanjaro.* #5—*Jo Jo Dancer, Your Life Is Calling.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru May 15: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 16: *Police Academy 3.* #2—Thru May 15: *Dangerously Close.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*In the Shadow of Kilimanjaro.* #2—*Dangerously Close.* #3—*Jo Jo Dancer, Your Life Is Calling.* #4—*Short Circuit.* #5—Thru May 15: *The Money Pit.* Beg. May 16: *Stitches.* #6—Thru May 15: *Cut and Run.* Beg. May 16: *Mountaintop Motel Massacre.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Fire With Fire.* #2—*Wise Guys.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Short Circuit.* #2—Thru May 15: *Short Circuit.* Beg. May 16: *Sweet Liberty.* #3—*Jo Jo Dancer, Your Life Is Calling.* #4—*Dangerously Close.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*In the Shadow of Kilimanjaro.* #2—*The Money Pit.* #3—*Hannah and Her Sisters.* #4—Thru May 15: *Legend.* Beg. May 16: *Sweet Liberty.* #5—*Down and Out in Beverly Hills; Sleeping Beauty.* #6—Thru May 15: *Lucas.* Beg. May 16: *The Boy in Blue.* #7—*Police Academy 3.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Wise Guys.* #2—Thru May 15: *Blue City.* Beg. May 16: *Top Gun.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Violets Are Blue.* #2—*Crit-*

OTHER EVENTS

WHEN LILACS LAST IN DOORYARD BLOOMED—Mother's Day is here, and what better way to celebrate it than with flowers? On that momentous day (5/11), tour the Brooklyn Botanic Garden (1000 Washington Ave.) at 3 p.m. and freely smell the lilacs—violet, blue, lilac, purple, red, pink, and white. A plant sale will also blossom forth, 5/7 from 10 a.m. to 7 p.m. and 5/8 from 10 a.m. to 3 p.m. Houseplants from 75 cents to $75 are on sale, including violets, orchids, geraniums, impatiens, pansies, roses, and bonsai. Clay pots will cost you a quarter . . . A **Mother's Day Arts and Crafts Show** at Albee Square Mall (1 Dekalb Ave., Brooklyn; 718-522-5552) has Mother's Day beat by a few days, but then catches up—5/7 from 10 a.m. to 7 p.m., 5/8–10 from 10 a.m. to 8 p.m., and 5/11 from 12 noon to 5 p.m. Free . . . How about a **Mother's Day Harbor Sail**? Take Mom out on the harbor, aboard the sailing sloop *Clearwater,* and help the hands raise the sails and pull up nets full of denizens of the deep—no telling what you'll find. Meet at Brooklyn's Fulton Ferry Landing at 2 p.m. Sun., returning at 5 p.m. Must reserve (718-788-8500). $20, $16 for child under twelve accompanied by an adult.

FAIR PLAY—Up, down, and out of town, the metropolitan area is sporting spring fairs. The **Cathedral School Spring Fair,** at the Cathedral of St. John the Divine (Amsterdam Ave. at 111th St.), features games, flowers, records, books, homemade food, clothes—the works—on 5/10 from 11 a.m. to 4 p.m. Free (865-8400) . . . The **West Side Montessori Street Fair** (92nd St., between West End Ave. and Riverside Dr.) presents many of the same things, with a little live entertainment (5/10, 11–5). Free . . . A four-day **Middle East Festival** kicks off on 5/9 with an art exhibition (free) and film program ($3) at the Society for Ethical Culture (2 W. 64th St.; 874-5210), through 5/12. In an airier vein, an outdoor crafts fair will be held at Lincoln Center's Damrosch Park, on 5/11 from 10 a.m. to 6 p.m., presenting Middle Eastern delicacies, music, and the like. Free . . . **Spring Into Health** leaps into being at Lehman College (Bedford Blvd. West and Goulden Ave., the Bronx; 960-8588) 5/7 from 12 noon to 5 p.m. Test hearing, blood pressure, and vision; screenings for breast and oral cancer, anemia and sickle-cell anemia. A concert called "Swing Into Health," featuring music from the Big Band era, is performed from 3:30 to 5 p.m. Free.

ARTS, FROM PEN TO PAINT TO HEAVY METAL—**Festival of Indian Poetry** is featured at the Museum of Modern Art (11 W. 53rd St.; 708-9480) 5/5–7 at 6:30 p.m. and Central Park's Bandshell 5/10 at 2, with Kedarnath Singh (Hindi), Shamsur R. Faruqi (Urdu), and others. American poets reading alongside them at the Modern include Allen Ginsberg and James Laughlin. Programs are bilingual and free . . . **A Portrait of Viginia Woolf** will be painted in her own words, with readings from diaries, *Mrs. Dalloway, To the Lighthouse,* and others, by noted actors Barbara Feldon and Michael Tolan. 5/13 at 6 p.m. at the Donnell Library Center (20 W. 53rd St.; 621-0618). Free, first come, first served . . . **Alice Walker,** author of *The Color Purple,* as well as other novels, short stories, and poetry, reads from her work at the 92nd Street Y (1395 Lexington Ave.; 427-4410) on 5/12 at 8 p.m. $8 . . . The **Promenade Art Show** will be staged at the Brooklyn Heights Esplanade, 5/10 and 11 from 11 a.m. to 6 p.m. (rain date: 5/17 and 18). A laundry list of artforms, from photography to needlework, ceramics to wood. Free (718-783-3077,-4469) . . . **Guersey's Sports and Racing Cars Auction** revs up at the Seventh Regiment Armory (Park Ave. at 66th St.; 794-2280). Bugattis, Ferraris, Maseratis, Lamborghinis—you name it. Public previewing 5/8 from 12 noon to 9 p.m., 5/9 from 10 a.m. to 9 p.m., 5/10 from 9 a.m. to 12 noon ($5); the auction itself is on 5/10 at 12 noon ($65 to participate).

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Madison Square Garden, through 6/1. This 116th edition includes acrobats from the People's Republic of China; performers from Morocco and Mexico, Bulgaria and Sweden, France and Poland; clowns and comics and showgirls. Show times just ahead: 5/7 at 1:30 and 7:30; 5/8 at 10:30; 5/9 at 1:30 and 7:30; 5/10 at 10:30, 2:30, and 7:30; 5/11 at 1 and 5:30; 5/14 at 1:30 and 7:30.

TOURS

DIPLOMATIC MANSIONS—Visit the consulates of Sweden, India, and Indonesia, replete with American architectural wonders and treasures from their own countries. 5/7 from 1 to 4 p.m. Meeting place to be announced (860-6868). $40.

MUNICIPAL ART SOCIETY TOURS—**"Architects at Work,"** tours of architects' offices. 5/13 at 1: Beyer Blinder Belle. $8 . . . **Broadway Hurrah,** a four-part walking tour of NYC's longest boulevard, begins 5/10, from 1 to 4 p.m. Topic: "Civic Broadway: City Hall to Grace Church." $10 . . . **Grand Central Terminal.** Wed. at 12:30; meet at the Chemical Bank on main concourse, under Kodak sign. Free (935-3960).

NEW YORK WALK-ABOUT—5/10 at 11 a.m. and 2 p.m., SoHo Historic District, "New York's Left Bank"; meet on N.W. corner of Sixth Ave. and Spring St. $5 (582-2015 weekdays, 914-834-5388 weekends).

TOURS WITH THE 92ND STREET Y (427-6000, ext 179). Phone or write for schedule of out-of-town trips and activity tours. Must pre-register for all. 5/11 from 12 noon–6: "Brooklyn Bridge & 'Bargemusic' "; $25. 5/11 from 1–4 p.m.: "Tammany Day: A History of Democratic New York"; $8. Also on 5/11, from 1–4: "SoHo and the Cast-Iron District"; $10.

RETAIL RENAISSANCE—Ladies' Mile walk, with F.I.T. (760-7715). 5/10, noon–3; meet N.E. corner of Broadway and 10th St.; $12.

NATIONAL AUDUBON SOCIETY—Walks at Jones Beach State Park: 5/10, 10 a.m., a beachcomber's stroll. 5/10 at 1, a session on fishing around Long Island. Meet at the interpretive building, parking field west end II; $3, under 12 $2 (516-277-4289).

GREEN-WOOD, A WORK OF ART—Yes, indeed, with Bill and Marge Ward, leaders, meet at the main gates to the cemetary (25th St. and 5th Ave., Brooklyn) on 5/10 at 1 p.m. Adults, $2; children, $1 (they'll love it). 718-788-8500 for more information.

BROOKLYN BIRD CLUB—5/10, flowers, orioles, and tanagers in Green-wood Cemetery; call to register and for meeting place. Free (718-499-8423).

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend line-up: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $60; reserve 24 hours ahead.

RADIO CITY MUSIC HALL—Backstage at the movie-stage showcase; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). Also, city walk: 5/10 at 1, meet on N.E. corner of Broadway and 116th St. for a walk through the Columbia campus. $1 (876-6688).

SPORTS

TENNIS (West Side Tennis Club, Forest Hills; 718-268-2300)—5/5–11: Shearson Lehman Brothers Tournament of Champions (one of only four men's circuit championship events on the international calender, with champions Boris Becker, Jimmy Arias, and players from 19 countries). $10–$25.

BASEBALL—**Mets** (Shea Stadium, Flushing; 718-507-8499): 5/7 at 7:35 vs. Houston; 5/9 at 7:35, 5/10 at 1:20, and 5/11 at 1:35 vs. Cincinnati; 5/12 and 13 at 7:35 vs. Atlanta. $4–$9.50.

HORSE RACING—**Aqueduct** for the winter-spring meeting, through 5/8 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $3.50. Featured races: 5/7, Withers; 5/8, Comely. **Belmont** for the summer meeting, through 7/28 (718-641-4700). Daily except Tue.; post time, 1:00. $2, $3.50. Featured races: 5/10, Carter Handicap; 5/11, Beaugay Handicap.

CHILDREN

CLOWNING AROUND: BEHIND THE SCENES AT THE CIRCUS at the New-York Historical Society (170 C.P.W., at 77th St.; 873-3400, ext. 46). 5/8 at 3:30: Learn clown techniques, pratfalls, and application of clown makeup, and talk with two youngsters who are the children of animal trainers (must reserve). Children, $1; adults, $2.

AMERICAN MUSEUM OF NATURAL HISTORY (Linder Theater, C.P.W. at 79th St.; 873-1300, ext. 559). Experience a two-day exploration of the South African Bushman's culture through slides and storytelling. 5/9 at 7: "Are the Gods Really Crazy?" 5/10 at 1: "Stories in the Wind: Tales, Myths and Legends of the Bushmen." Free with museum donation.

ANIMALS ON ORIGINAL INSTRUMENTS at the Vineyard (309 E. 26th St.; 683-0696). 5/10 at 10:30 and 1: Under the direction of harpsichordist Andrew Appel, hear the fables of Clerambault performed by soprano Cheryl Bensman and flutist Ruth Cunningham. Adults, $6; children, $5.

BIL BAIRD'S MARIONETTES at 92nd Street Y (1395 Lexington Ave.; 427-6000, ext. 134). 5/10, 13, and 14 at 8 and 5/11 at 3: Enjoy the Marionettes and the Chamber Symphony perform in four classical numbers narrated by actor Alan Arkin. $15, $17.50, $20.

BUGS BUNNY AND DAFFY DUCK CARTOONS at Snug Harbor Cultural Center—Veterans Memorial Hall (1000 Richmond Terrace, S.I.; 718-448-2500). 5/10 at 8 p.m.: Chart the growth and change of these two cartoon personalities by watching ten of their most famous cartoons. $2.50.

MODEL BOATS IN A NUTSHELL presented by South Street Seaport Museum (207 Water St.; 669-9424). 5/10 and 11 at 1 on the *Peking*, Pier 16: Children ages 5–10 are invited to try their hands at this folk art made easy. Adults, $4; children, $2.

THE STORYTELLER'S THEATRE OF THE MIND by Revelations Young People's Theatre (277 Park Ave. So., at 21st St.; 475-1216). 5/10 at 2: Enjoy Bible stories and humorous presentations by Lisa Lipkin. $3.75.

PUFF THE MAGIC DRAGON blows smoke at the Brownstone School (128 W. 80th St.; 316-6812). Presented by the Papageno Puppet Theatre. Sat. and Sun. at 1 and 2, through 6/8. $3.50.

PUPPETWORKS (Old First Church, Seventh Ave. and Carroll St., Park Slope; 718-834-1828) presents "Rumpelstiltskin" Sun. at 2, through 5/18. $3.50.

THE ALICE IN WONDERLAND GAME will be played by On Stage Productions at Hartley House Theatre (413 W.

46th St.; 666-1716). Music by Gerald Jay Markoe, additional lyrics by Markoe and Michael Colby, direction by Dinah Gravel. 5/10 and 11 at 1 and 3:30. Adults, $5; children, students, and seniors, $4.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316)—5/9 and 10 at 11 and 1: "Woodenhead Varieties," by Big Apple Puppets. $3.

STORY HOUR at Eeyore's, 11 a.m. at the Broadway store (at 81st St.; 362-0634) and 12:30 at the Madison Ave. store (at 81st St.; 988-3404), every Sun. Free . . . At 12:30 on 5/11: Special French story hour by storyteller Karen Prager (at Madison Ave. store). Free.

THE LITTLE PEOPLE'S THEATER COMPANY (39 Grove St.; 765-9540) presents "Cinderella" at 1:30 and "Red Riding Hood" at 3, Sat. and Sun. through 6/21. $4.

LONG-RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show. Sat. at 2, featuring Torkova and Imam. $7.50 . . . **"Toto and the Wizard of Wall Street,"** a new rock musical for kids of all ages, is presented by the 4th Wall Repertory Company (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . **"Alfred the Dragon Solves Another Mystery,"** by the Children's Improv. Co. (New Media Repertory Co., St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195), presented Sat. at 3 p.m. Adults, $4; children, $3.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1 and "The Snow White Show" Sat. and Sun. at 3. $3. . . . **At Magic Towne House** (1026 Third *Ave., between 60th and 61st Sts.*; 752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4, through 6/30. $6 (must reserve; adults must be with a child).

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932)—Weekend activities include studio workshops, films, drawing classes. Sat. at 11 and 2:30 and Sun. at 11: gallery talk and sketching for children 5–12 (Uris Center for Education). Free . . . Sat. at 2 through 6/28, the Children's Bookshop presents "The Peter Rabbit Festival" with game-playing, storytelling, recordings, and videos. Free . . . Optional museum admission, call for other fees.

CITY OF NEW YORK PARKS AND RECREATION at **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—5/10 at 1: "Spring Treasures"—Make a colorful treasure chest to hold your spring things with artist Susan Share (must reserve). 5/11 at 2 and 3: "Mostly Mozart"—Enjoy the versatile playing of flute and cello by the Tablieb Duo . . . At the **Marionette Theatre** (988-9093)—"Aladdin." Tue.– Fri. 10:30 a.m. and 12 noon, Sat. 12 noon and 3 (through 5/31). $2 . . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089)—"The Emperor and the Nightingale," about a king, a housemaid, and a songbird. Mon.–Fri 10:30 a.m. and 12 noon. $1.50 . . . At **Clay Pit Ponds State Park Preserve** (Carlin St., off Sharrotts Rd., Charleston, S.I.; 718-967-1976). A series of nature programs will be held for children on different weekdays. All free, but registration required . . . At **Alley Pond Environmental Center** (228-06 Northern Blvd., Douglaston; 718-229-4000). 5/8 and 5/10 at 1: Children from 4–6 can learn about the damselfly and can join in games, snacks, and a nature-craft project. $3.50 . . . At **Prospect Park** (Flatbush Ave. and Empire Blvd., Brooklyn; 718-788-0055). Visit the Children's Farm, containing baby and adult barnyard animals. Wed.–Sun., 10–4. Free . . . Also on 5/10 at 1: Visit the Picnic House and listen to the acclaimed duet, Gemini, sing traditional and contemporary folk music. $2.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games . . . "Nature Area"—collection of small animals for children to observe . . . 5/10 at 2: Chess expert Don *Derrick returns for a chess* workshop for children 6 and older and their parents. 5/11 at 2: Vishnu Wood takes children ages 5 and older on a safari through several foreign lands by way of music ($1 with museum admission and mothers and grandmothers admitted free for *Mother's Day*). *Hours*: Wed.–Sun. 1–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—"Bugs!" an exhibition on the secret lives of insects, through 5/11 . . . 5/7 at 2: Opening of the Children's Library. 5/8 at 3:30: "More Than Movies." 5/9 at 2: "Fluttering Leaves Workshop." 5/10 at 11 and 1: "Fun Fest"—An adventure for children with disabilities. 5/11 at 1: "Mother's Day Video Cards." Hours: Mon., Wed., and Fri. 2–5; Thu. (family night) 2–8; Sat., Sun., holidays 10–5. Donation.

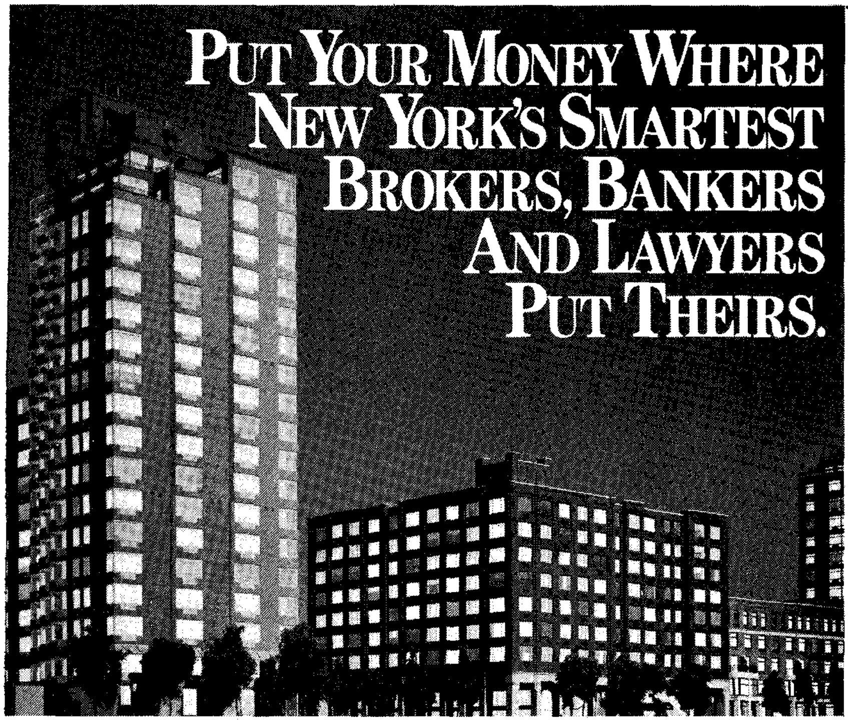
BROOKLYN MUSEUM (200 Eastern Pkwy., at School and Youth Program Division; 718-638-5000, ext. 221)—Every Sat. and Sun. at 2: "What's Up?" a free gallery program that introduces children to the collections . . . "*Arty-Facts*"—*a workshop that explores art* concepts with games. Hours: Mon.–Fri. 10–5, Sat. 11–6, Sun. 1–6. Adults, $2; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM, at Snug Harbor (940 Richmond Terrace; 718-273-2060). 5/10 at 1 and 3: Storyteller Marcia Berman will present a delightful blend of music and movement for children . . . 5/11 at 1: The Phoenix Dance Theatre will perform exciting modern dance numbers; films will be shown at 3. Hours: Weekends 10–5. $2.

SPECIAL EXHIBITS—"Toys From Nuremberg," including dolls, miniature shop interiors, blocks, mechanical and optical toys, a model railroad, books, games, etc., at the Cooper-Hewitt Museum (2 E. 91st St.; 860-6868), through 5/11. Hours: Tue. 10 a.m.–9 p.m., Wed.–Sat. till 5 p.m., Sun. 12 noon–5 p.m. $2 . . . "Children's Art," with over 400 paintings, drawings, sculptures by schoolchildren at the Studio in a School Association (131 Livingston St., Brooklyn; 718-596-5074). *Hours: Mon.–Fri. 9–5. Free.*

AMERICAN MUSEUM OF NATURAL HISTORY (CPW at 79th St.: 873-1300)—Introduction to plants, animals, rocks of New York. Hours: Sun., Mon., Tue., Thu. 10 a.m.–5:45 p.m.; Wed., Fri., Sat. 10–9 p.m. Natural Science Center: Tue.–Sat. 10:30–12:30, 1:30–4:30. Adults, $3; children, $1.50.

NEW YORK AQUARIUM (W. 8th St., Brooklyn: 718-266-8500)—Walruses, dolphins, sea lions, whales, sharks. Electric-eel demonstration, 11:15 a.m., 2:45, 4:30; shark feeding, 1:45; penguin feeding, 11:45 a.m., 3:45. Hours: 10 a.m.–5. Adults, $3; children 2–12, $1.25 (under 2 free); senior citizens, free Mon.–Fri. after 2 p.m.



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KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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POP/JAZZ

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ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 5/6, Tom Aalfs. 5/7, Mike LeDonne. 5/8, Jybu Nujanu, 5/9,10, Major Holly with Jill McManus. 5/11, Marlena Ricci. 5/12, Norman Pors. 5/13, Billy Wilson. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 5/6, Comedy night; Paul Scott Goodman; Baker Lee & 5 Fun Guys. 5/7, Drum Bones, This & That, The Flicks, Paul Clements. 5/16, Annie Dinerman. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 5/11, The Ray Brown Trio with Gene Harris, Mickey Roker, and Stanley Turrentine. 5/13-5/18, Dizzy Gillespie Quintet. Shows at 9 and 11:30 with an extra show Fri.-Sat. at 1 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. *Just Once*, musical by Melanie Mintz, directed by Sam Ellis. Tues.-Thurs. at 8, Fri.-Sat. at 7:30 & 11, Sun. at 7:30. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 5/10, John Abercrombie and George Mraz. 5/11, Hugh Lawson. 5/12-5/17, George Mraz. Sets from 9:45. **AE, CB, DC, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 5/6, Michael & Connie Howell. Music from 9-1 a.m. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. 5/6-5/11, Out of the Blue. 5/13-5/18, Oscar Brown, Jr. Shows Tues.-Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 5/10, The Jaybirds. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. 5/6,7, Marion Cowings and Kim Shaw. 5/8-5/11, Kenny Rankin. 5/13-5/18, Ahmad Jamal. Shows Tues.-Thurs. at 9 & 11, Fri.-Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. Thru 5/7, Larry Willis. 5/8, Kirk Lightsey. 5/9,10, Kirk Lightsey Duo. 5/11, Nat Jones. 5/13-5/15, Harold Mabern. **Upstairs:** 5/9, singer Gary Brown with Benny Key on piano at 8; singer Gail Boggs with Brenda Madison on piano at 10, comedy at midnight. 5/10, singer Glen Alleton with Kenneth Mallor on piano; cabaret at 9, 11, 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 5/7-5/10, 10-3 a.m., singer Alicia Sherman, pianist Peter Madsen and Phil Bowler on bass. Mon.-Fri. 5-10, singer pianist Sorrow Astrasa. Sun., 10-3, Joe Derise with John Dooley. Mon., 10-3 a.m., Stan Edwards Trio. Tues., 10-3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 5/8, Bob Stewart with Buddy Barnes & David Fink. 5/9, Gabrielle Robbins at 8; Tom Dogdan, Harry Huff at 10:30. 5/10, Carl Richardson at 8; Richard Mead, John Jacobson at 10:30. 5/13, Lisa Cosman. 5/14, Libby Richmond. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 5/6, Barry Finnerty. 5/7, Super Singers featuring Cookie Watkins. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.-Sat. from 9:30 p.m., Sun.-Mon. from 9. 5/6-5/10, pianist Kirk Lightsey, and Cecil McBee on bass. 5/13-5/17, pianist Ron Mathews, Cecil McBee on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 5/17 at 9 & 11 p.m., singer Rosemary Clooney. Closed Sun. **AE, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Art Deco room. The Andy Tuck Jazz Duo plays every Wed.-Sat. from 9-2 a.m. **AE, CB, DC, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Jack Mayhew Trio. Fri. at 9, Bob Cantwell Band with Jacques Kerrien. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, Cynthia Sayer Trio. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 5/9, Erasure and the Wonderland Tour; the Good Guys. 5/10, Trouble Funk; Coati Mundi. 5/11, John Prine. 5/14, Youssou N'Dour-Super Etoile. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun., 3-7. 5/6-5/11, McCoy Tyner. 5/13-5/18, Pharoah Sanders Quartet. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. 5/6-5/10, Esther Marrow. 5/13-5/17, Grace Carland. Tues.-Thurs. at 9 & 11, Fri.-Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 5/6, A Pair of Steves. 5/7, Cakewalk with the Greg Trooper Band. 5/8, Chill Faction. 5/12, Lauren Narr/Vinyl Virgin. 5/13, Kristie Rose & the Dying Breed. 5/14, Richard Weinman. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 5/5,6, 5/11-13, Lance Hayward. 5/7,8, Frank Kimbrough. 5/9,10, Lance Hayward & Frank Kimbrough. 5/11 at 2:30, Jim Roberts and Friends. 5/14, 15, Janice Friedman. Music Sun.-Thurs from 8, Fri.-Sat. from 9:15. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 5/12, Salsa meets Jazz: McCoy Tyner, with Manny Oquendo's Libre and Daniel Ponce and his Jazzbata. Reggie Workman on bass and Mickey Tucker on piano, nightly. **AE MC V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 5/6-5/11, Larry Coryell, with Stanley Cowell, Buster Williams, Billy Hart. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8. Thru 5/10, 5/12-5/17, pianist Junior Mance and Marty Rivera on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. 5/9, 10, Jaco Pastorius Spirit. 5/12, Wishbone Ash and the Windbreakers. 5/13, Delbert McClinton, Duke Robillard, and the Pleasure Kings. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. **AE, CB, DC, MC, V.**

SPAGHETTI WESTERN SALOON—314 East 72nd St., 535-5004. Wed., Fri., Soozie Tyrell and the Saddlties. Thur., showcase. Sat., the Mules Brothers. Music Wed.-Sat. from 8:30. **AE, CB, DC.**

COMEDY/MAGIC

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts. Wed., audition night. Thurs., all-female comediennes. Fri. & Sat., Best of Comedy U. Sun., Comedy-on-the-Edge. Mon., Collins & Freidman. Tues., Uncle Floyd Solo in SoHo. Shows at 9p.m. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers. Thru 5/11, Ron Richards, Rita Rudner, Anita Wise, Scott Carter, and Dennis Miller. Sun.-Thurs. the fun starts at 9, Fri.-Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 5/11, Ben Creed, Mick LaZinski, Steve Rizzo, Danny Curtis, Hiram Kasten, and John Mulrooney. 5/12-18, John Bizarre and Scott Bruce join some members of the first group. Mon.-Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30, Sun. from 9:30. **AE, CB, DC, MC, V.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 5/8 at 10, Jeff Loeffelholz & Soprano Show stoppers. Mon. at 8, Taboo in Revue. 5/12 at 10, Maggi-Meg Reed. Fri. at 8, *For Play*. **No credit cards.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.-Sat. **AE, MC, V.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues. Danny Curtis. Wed.-Sat. Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 5/7, magician Imam and comedian Terry Day. 5/8, magician Torkova and comedian Terry Day. 5/9, magician Slydini and comedian Imam. 5/10, magician Eric DeCamps and comedian Imam. 5/13, magic/comedy showcase. Tues.-Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

WHO'S ON FIRST—1205 First Ave., at 65th St., 737-2772. **Downstairs:** New York's brightest stand-up comics every Wed. & Thurs. at 10, Fri. & Sat. at 10 & midnight. **AE.**

DISCO/DANCING

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. **AE, CB, DC, MC, V.**

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NIGHTLIFE

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 5/10, The Cerrati Trio with Bob Renino, Vince Nicosia, and singer-pianist Tommy Furtado. **AE, CB, DC.**

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m.–4 a.m. **AE.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 5/13, 14, Etta James. 5/21, 22, Tito Puente. **AE, CB, DC, MC, V.**

CABARET

BACKSTAGE AT HISAE'S—318W. 45th St., 247-3748. *What's A Nice Country Like You ... Doing In A State Like This?* directed by Sue Lawless featuring Laura Berman, Stephani Hardy, Steve Mulch, Gary Schwartz, and Bill Sgroi. Shows Mon.–Thurs. at 8:30, Fri. & Sat. at 8:30 & 11:30. **AE, MC, V.**

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.–Sat. at 6:30, Blossom Dearie . . . 5/6, Linda November. 5/7–5/11, Jo Sullivan, Tues.–Sat. at 8:30 and 10:30, Sun. at 3 & 7. . . . Mon. at 8, Ballroom Briefs, a revue. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, the Super Gauchos, and the Magnificent Force, Sun.–Thurs. at 9 & 11:00, Fri. & Sat. at 9 & 11:30. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 5/13–5/25, Margaret Whiting. Tues.–Thurs. at 9, Fri.–Sat. at 9 & 11, followed by Ronny Whyte till 2 a.m. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. Thru 5/11, singer Sylvia Syms celebrates *An Affair With Astaire,* Tues.–Thurs. at 9:30, Fri.–Sat. at 9:30 & 11:15. **AE, CB, DC, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleeker & Thompson Sts., 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Alison Frazer, Adriane Lenox, Jasmine Guy, Pattie Darcy, and Laura Theodore. Shows Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 6/28, Julie Wilson Celebrates Irving Berlin, Tues.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 6/28, Bobby Short, Tues.–Sat. at 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist plays Mon.–Fri. 6–11. Pianist Nancy Winston, Sat.–Sun., 6–11. **Oak Room:** Thru 6/30, pianist-composer Irving Fields, Tues.–Sat. 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753-4500. **King Cole Room:** Singer-pianist Bob Wetherbee, Mon.–Thurs. from 5–11. Every Fri.–Sat., from 7–1 a.m, dine and dance to the Bourbon St. Jazz Band. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Roy Gerson plays Mon.–Sat. from 9 p.m. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

S.P.Q.R.—133 Mulberry St., 925-3120. Italian restaurant with pianist-singer Gordon Reynolds every Mon.–Sat. from 7–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.–4 a.m. **AE.**

DON'T TELL MAMA—343 W. 46th St., 757-0788. 5/9,10, at 8:30, Helen Baldassare. . . . *Living Color,* a musical with Davis Gaines, Jason Graae, Nancy Johnston, and Faith Prince, directed by Susan Stroman. Tues.–Wed. at 8:30; Thurs.–Sun. at 11, Sun. at 5. **No credit cards.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. **Club Room:** Thru 6/7, singer-pianist-composer Arthur Siegel, Wed.–Sat. 10–1 a.m. **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.–Sat. from 9:30–1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30–12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

MR. SAM'S—1265 Third Ave., near 73rd,517-2020. 5/6–5/10 at 11:30, John Herrera. **AE MC V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Miller. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholtz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Italian restaurant/piano bar with singer/jazz pianist Warren Vaughn performing every Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

Wed., May 7

3:00/WNCN—Vivaldi: *L'Estro Armonico:* Cto for 2 Violins in a, Op. 3, #8; **Bach:** Fantasia in a.

WNYC—Tower: *Amazon Wings.*

4:00/WQXR-AM/FM—Sibelius: *Tapiola;* **Handel:** Trio Sonata in g, Op. 2, #2.

5:00/WNCN—Schubert: Konzertstucke for Violin in D.

6:00/WNCN—Debussy: *Danses sacree et profane* for Harp & Orch; **Schubert:** Impromptu in c, Op. 90, #1.

7:04/WQXR-AM/FM—Leclair: Sonata in e for 2 Violins; **Boccherini:** Sym in B-Flat, Op. 35, #6.

8:00/WNCN—J. Strauss, Jr.: "Wine, Women, and Song" Waltz, Op. 333; **Mozart:** Country Dances in B-Flat.

WNYC—The New Jersey Symphony Orchestra. **Borodin:** "Prince Igor" Ov; **Stravinsky:** *Firebird Suite;* **Brahms:** Piano Cto #2.

8:05/WQXR-AM/FM—Tchaikovsky: Piano Cto #2 in G, Op. 44.

9:00/WNCN—Young Concert Artists. Chantal Juillet, violinist, and Marcus Thompson, violist.

Thurs., May 8

3:00/WNCN—C. P. E. Bach: Fantasias in d and C; **Debussy:** *La Mer.*

WNYC—Critic's Choice. Allen Hughes, music critic for the *New York Times,* guest.

4:00/WQXR-AM/FM—M. Haydn: Sym #41 in F; **Widor:** Sym #6 in g for Organ.

5:00/WNCN—Durufle: *Dance Leute,* Op. 6, #2; **Schubert:** Impromptu in A-Flat, Op. 142, #2.

6:00/WNCN—Bach: Cto #2 after Vivaldi; **Schubert:** Sym #8 in b, "Unfinished."

7:04/WQXR-AM/FM—Musical Chemistry. Marvis Martin, soprano, and Ransom Wilson, flutist.

8:00/WNYC—The Chamber Music Society of Lincoln Center. With guests Maurice Bourge, oboist, and Richard Goode, piano. **Demersseman:** Fantasy on Themes From *William Tell;* **Mozart:** Qnt for Piano & Winds.

8:05/WQXR-AM/FM—Mozart: Sym #28 in C; Concertone in C.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. London Philharmonic Orchestra, Klaus Tennstedt conductor. **Beethoven:** Ov to *Egmont,* Op. 84; Sym #8 in F, Op. 93.

Fri., May 9

3:00/WNCN—Bach: *Well-Tempered Clavier,* Book 2: Prelude & Fugue #6 in d; **R. Strauss:** *Also sprach Zarathustra,* Op. 30.

WNYC—Rossini: *Petite Messe Solenelle.*

4:00/WQXR-AM/FM—Kodaly: *Dances From Galanta;* **Haydn:** "London" Trio #1.

5:00/WNCN—Bruch: *Kol Nidrei,* Op. 47; **Telemann:** Sonata for Recorder & Continuo, #5 in c.

6:00/WNCN—Loeillet: Sonata for Recorder in a, Op. 1, #1; **Schein:** *Banchetto Musicale:* Suite #3 in A.

7:04/WQXR-AM/FM—Haydn: Eight Hungarian Dances; **Liszt:** *Annees de Pelerinage:* Dante Sonata.

8:00/WNCN—Schumann: *Papillons,* Op. 2; **Beethoven:** Qt #1 in F, Op. 18, #1.

WNYC—The Opera Box. Opera and the history of singing in the 20th century.

8:05/WQXR-AM/FM—Rimsky-Korsakov: "Antar" Sym; **Rachmaninoff:** *The Rock.*

9:00/WNCN—Vivaldi: Cto for Oboe, Strings & Continuo in F; **Chavez:** Sinfonia "India."

WNYC—Vocal Point. **Bizet:** *La Jolle fille de Perth.*

9:06/WQXR-AM/FM—San Francisco Symphony Orchestra. Edo de Waart, conductor. **Prokofiev:** "Classical" Sym; Piano Cto #2; *Romeo and Juliet:* Excerpts.

Sat., May 10

9:05 a.m./WQXR-AM/FM—Piano Personalities. Rudolf Serkin, pianist. **Beethoven:** Piano Sonata #31 in A-Flat, Op. 110; **Schubert:** Impromptu in A-Flat, Op. 142, #2.

10:00 a.m./WNCN—Brahms: Variations on a Theme by Haydn, Op. 56b.

10:04 a.m./WQXR-AM/FM—Saint-Saens: Sym #2 in a; **Dvorak:** Legend #10 in B-Flat.

11:00 a.m./WNCN—Telemann: Ov in e; **Granados:** Allegro di Concierto in C.

11:05 a.m./WQXR-AM/FM—Bach: Suite #3 in D; **Mendelssohn:** Variations & Scherzo.

12:00/WNCN—Debussy: Sonata for Violin & Piano in g; **Corrette:** Cto for Hurdy-Gurdy in C.

WNYC—New Sounds. A conversation with LaMonte Young and Marian Zazeela, featuring Young's *The Well-Tuned Piano.*

1:04/WQXR-AM/FM—Liszt: *Malediction.*

2:00/WNCN—Rossini: *William Tell:* Ov; **Bach:** Cto for Harpsichord #1 in d.

2:05/WQXR-AM/FM—Lyric Opera of Chicago. Julius Rudel, conductor; tenor Jon Vickers, soprano June Anderson, mezzo-soprano Sandra Walker, bass Gwynne Howell, soprano Ellen Shade. **Handel:** *Samson.*

4:00/WNCN—Shostakovich: Preludes for Violin & Piano, Op. 34; **Haydn:** Flute Qt #2 in G, Op. 5.

5:05/WQXR-AM/FM—Weber: Sonata #3 in D for Flute & Piano; **Tchaikovsky:** *Mazeppa:* "Cossack" Dance.

6:00/WNCN—Albinoni: Cto for Oboe in B-Flat, Op. 9, #11; **Respighi:** *Pines of Rome.*

6:05/WQXR-AM/FM—Mozart: Piano Cto #26 in D; **Scarlatti:** Sonata in b.

8:00/WNCN—Artist's Image. Itzhak Perlman, violinist. **Grainger:** *Molly on the Shore;* **Novacek:** *Perpetuum Mobile for Violin.*

8:04/WQXR-AM/FM—Brahms: Double Cto in a.

9:00/WKCR—Opera Topics With Lorenzo Alvary. Barry Tucker, president of the Richard Tucker Music Foundation, guest.

WNCN—Saturday Night Opera. **Mozart:** *Don Giovanni* (Vaness, Ewing, Lewis, Allen, London Phil Orch/Haitink).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Jahja Ling, conductor; pianist Murray Perahia. **Druckman:** *Aureole;* **R. Strauss:** *Death and Transfiguration;* **Beethoven:** Piano Cto #5 in E-Flat, "Emperor."

Sun., May 11

9:05 a.m./WQXR-AM/FM—Piano Personalities. Krystian Zimerman, pianist. **Mozart:** Piano Sonata #3 in B; **Brahms:** Theme & Variations in d.

10:00 a.m./WNCN—Classic Guitar. **Carcassi:** *Au clair de la lune,* Op. 7; **Sor:** Fantaisie, Op. 7.

WNYC—Beethoven: 12 Variations on "See the conquering hero comes"; **Strauss:** Cello Sonata in F, Op. 6.

11:00 a.m./WNCN—Cimarosa: Sonatas for Harpsichord; **Hummel:** Cto for Trumpet in E.

WNYC—In Their Youth—Early recordings by Rubinstein, Horowitz, Gilels, and others.

1:00/WNCN—Chicago Symphony Orchestra. Erich Leinsdorf, conductor. **Roussel:** Sym #4 in A, Op. 53; **Dutilleux:** *Timbres, Espace, Mouvement.*

WNYC—Faure: *Pelleas et Melisande;* **Sibelius:** *Pelleas et Melisande.*

3:04/WQXR-AM/FM—The New York Philharmonic. Leonard Bernstein, conductor. **Mahler:** Sym #7.

4:00/WNCN—Copland: *El Salon Mexico;* **Schumann:** Toccata in C, Op. 7.

5:00/WNCN—Mozart: Serenade #13 in G, "Eine Kleine Nachtmusik"; **Schubert:** Sonata for Piano in a, Op. 143.

7:00/WNYC—Enesco: 2nd Suite for Orch.

7:30/WQXR-AM/FM—Ravel: Piano Cto in G.

8:05/WQXR-AM/FM—Delta Opera House. **Beethoven:** *Fidelio* (Behrens, Hoffmann, Adam, Sotin, Chicago Sym Orch/Solti).

9:00/WNYC—The Berlin Festival. North German Radio Symphony Orchestra. **Webern:** 6 Pieces for Orch; **Martin:** Petite Symphonie Concertante; **Schubert:** Sym #9.

Mon., May 12

3:00/WNCN—Schein: *Gaillarde et Courante;* **MacDowell:** Cto for Piano #2 in d, Op. 23.

WNYC—A 70th-birthday tribute to Milton Babbitt.

4:00/WQXR-AM/FM—Danzi: Qnt in B-Flat for Winds; **Lanner:** *The Romantics.*

5:00/WNCN—A. Scarlatti: Sinfonia #12 in c; **Smetana:** *Ma Vlast:* The Moldau.

6:00/WNCN—Handel: *Xerxes:* Ov; **Wagner:** *Die Meistersinger:* Prelude.

7:04/WQXR-AM/FM—Gershwin: Second Rhapsody for Piano & Orch; **Mozart:** Violin & Piano Sonata in C.

8:00/WNYC—Brooklyn Academy of Muisc Chamber Music. An all-Poulenc program. Flute Sonata; Oboe Sonata; Trio; *Babar the Elephant* (Robinson, Thibaudet, Morelli, Boyd).

8:05/WQXR-AM/FM—Taneiev: Suite de Concert; **Shostakovich:** Ballet Suite #3: Gavotte.

9:00/WNCN—Vivaldi: *Nisi Dominus;* **Schulz-Evler:** Concert Arabesques on Themes of "By the Beautiful Blue Danube."

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Leonard Slatkin, conductor; soprano Lucy Shelton. **Beethoven:** "Coriolan" Ov; **Schwantner:** *Magabunda;* **Sibelius:** Sym #2 in D.

Tues., May 13

3:00/WNCN—Schubert: Valses "nobles," Op. 77; **Sibelius:** *Night Ride and Sunrise,* Op. 55.

WNYC—A tribute to the American violinist Albert Spalding.

4:00/WQXR—AM/FM—Chopin: Fantaisie in f, Op. 49; **Mozart:** Horn Cto #1 in D.

5:00/WNCN—Carulli: Serenade for 2 Guitars in A, Op. 96.

6:00/WNCN—Chopin: Piano Works: Nocturne in c-sharp, Op. Posth.; Mazurka in C, Op. 24; Polonaise in A-Flat, Op. 53.

7:03/WQXR-AM/FM—Gershwin: Second Rhapsody for Piano & Orch.

8:00/WNCN—Igor Kipnis, harpsichordist, live from the WNCN Performance Studio.

WNYC—Los Angeles Philharmonic. Vladimir Ashkenazy, conductor. **Faure:** *Pelleas and Melisande:* Suite; **Johnson:** *Falling;* **Strauss:** *Don Quixote.*

8:05/WQXR-AM/FM—Bach: "Brandenburg" Cto #2 in F; **Beethoven:** Piano Cto #4 in G.

9:00/WNCN—Vivaldi: Motet, "Longe mala umbrae terrores."

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Dennis Russell Davies, conductor; soprano Benita Valente, tenor Ryland Davies, mezzo-soprano Diane Curry, baritone Wolfgang Schoene, bass Thomas Paul, bass Richard Christ. **Debussy:** *Pelleas et Melisande.*

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION
LISTINGS

Weekdays, May 7–9 and 12–13

❷ **WCBS**
212-975-4321
❹ **WNBC**
212-664-4444
❺ **WNYW**
212-535-1000
❼ **WABC**
212-887-7777
❾ **WOR**
212-764-7000
⓫ **WPIX**
212-949-1100
⓭ **WNET**
212-560-2000
㉑ **WLIW**
516-454-8866
㉛ **WNYC**
212-669-7800
Ⓗ **HOME BOX OFFICE**
212-484-1100
Ⓝ **UPTOWN**
212-304-3000
Ⓢ **SHOWTIME**
212-708-1600
Ⓦ **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

Please note: Due to programming adjustments for the new spring season, schedules are subject to many last-minute changes.

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News
❾ Jimmy Swaggart
⓫ Wed/Open Mind: Public Affairs
Thu/Aprenda Ingles
Fri/Rangel Report
Mon/Tom and Jerry
Tue/Carrascolendas
Ⓗ Wed/**Movie:** BMX Bandits
Ⓢ Fri/**Movie:** Moon Madness
Tue/Faerie Tale Theatre: The Snow Queen (cc)

6:30
❷ ❹ News
❺ Fat Albert
❾ 700 Club
⓫ Great Space Coaster
Ⓗ Thu/Family of Strangers
Mon/Minors
Ⓢ Wed/Secret of Bird Watcher's Bay
Thu/Have You Ever Been Ashamed of Your Parents?

6:45
㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Bugs and Porky
❼ Good Morning America (cc)
⓫ The Jetsons
㉛ Ohayo! New York
Ⓗ Fri/Puff and the Incredible Mr. Nobody
Tue/Paddington's Birthday Bonanza
Ⓢ Tue/Barn Burning

7:30
❺ Plastic Man
❾ Straight Talk
⓫ Heathcliff
Ⓗ Fraggle Rock
Ⓢ Wed/Jo's Song
Thu/**Movie:** Brewster's Millions (cc)
Fri/**Movie:** F.I.S.T.
Mon/Monkey's Paw

8:00
❺ Jayce and the Wheeled Warriors
⓫ Gobots
⓭ 3-2-1 Contact
Ⓗ Wed/**Movie:** Beat Street
Thu/**Movie:** Sixteen Candles (cc)
Fri/**Movie:** The Purple Rose of Cairo (cc)
Mon/**Movie:** The Natural
Tue/**Movie:** To Race the Wind
Ⓢ Wed/**Movie:** Mass Appeal (cc)
Mon/**Movie:** Racing With the Moon (cc)
Tue/Bill Cosby Himself

8:30
❺ The Flintstones
❾ Romper Room
⓫ Scooby Doo
⓭ Mister Rogers

9:00
❷ Perfect Match
❹ Donahue
❺ Brady Bunch
❼ Morning Show
⓫ Odd Couple
⓭ Sesame Street (cc)
㉛ Body Electric
Ⓦ Wed/**Movie:** Fast Forward
Thu/**Movie:** Condemned
Fri/**Movie:** Moving Violations
Mon/**Movie:** The Sure Thing
Tue/**Movie:** Cat's Eye

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Joker's Wild
⓫ Tony Randall Show
㉛ Tue/Madeline Cooks
Ⓗ Thu/Video Jukebox
Fri/**Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes (cc)

10:00
❷ $25,000 Pyramid
❹ Family Ties
❺ I Love Lucy
❾ Tic Tac Dough
⓫ Sanford & Son
㉛ Tue/On Our Own
Ⓗ Wed/**Movie:** Rhinestone (cc)
Thu/**Movie:** Bobby Deerfield
Tue/**Movie:** Ghostbusters (cc)
Ⓢ Wed/**Movie:** For the First Time
Thu/**Movie:** The Power and the Prize
Fri/**Movie:** I Thank a Fool
Mon/**Movie:** The Outrage
Tue/**Movie:** The Painted Hills

10:30
❷ New Card Sharks
❹ Sale of the Century
❺ Make Room for Daddy
❼ Sally Jessy Raphaël
❾ Partridge Family
⓫ Best Talk in Town
Ⓗ Mon/**Movie:** The Purple Rose of Cairo (cc)

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Gilligan's Island
❼ Lifestyles of the Rich and Famous
❾ Bewitched
⓫ Wed/**Movie:** Mysterious Mr. Moto (1938)
Thu/**Movie:** Sherlock Holmes in the House of Fear (1945)
Fri/**Movie:** Charlie Chan on the Docks of New Orleans (1948)
Mon/**Movie:** Sherlock Holmes and the Spider Woman (1944)
Tue/**Movie:** Charlie Chan and the Chinese Ring (1947)
Ⓦ Wed/**Movie:** The Pope of Greenwich Village
Thu/**Movie:** Stick
Fri/**Movie:** Cat's Eye
Mon/**Movie:** Torchlight
Tue/**Movie:** The Boys of Summer

11:30
❹ Scrabble
❺ Divorce Court
❼ New Love American Style
❾ I Dream of Jeannie
Ⓢ Tue/Barry Manilow: The Concert at Blenheim Palace

12 NOON
❷ Press Your Luck
❹ Super Password
❺ ❾ News
❼ Ryan's Hope
Ⓗ Wed/**Movie:** Talk to Me (cc)
Thu/**Movie:** Blame It On the Night
Fri/**Movie:** The Ice Pirates
Mon/**Movie:** The Incredible Shrinking Woman
Tue/**Movie:** Something Wicked This Way Comes
Ⓢ Wed, Mon/**Movie:** Rustlers' Rhapsody (cc)
Thu/**Movie:** Gotcha! (cc)
Fri/**Movie:** City Heat (cc)

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❺ Midday
❼ Loving
⓫ Wed/**Movie:** Killer by Night (1971)
Thu/**Movie:** Two on a Guillotine (1965)
Fri/**Movie:** Badlands (1974)
Mon/**Movie:** A Gun in the House (1981)
Tue/**Movie:** The Big Fix (1978)

12:45
Ⓦ Fri/**Movie:** One Deadly Summer

1:00
❹ Days of Our Lives
❼ All My Children
❾ Merv Griffin
Ⓢ Tue/The Greatest Man in the World
Ⓦ Wed/**Movie:** The Adventures of Buckaroo Banzai
Thu/**Movie:** Ninja III
Mon/**Movie:** Stick
Tue/**Movie:** Alamo Bay

1:30
❷ As the World Turns
❺ Hour Magazine
Ⓗ Wed/Remember When
Thu, Tue/Philip Marlowe, Private Eye
Mon/**Movie:** Massive Retaliation
Ⓢ Mon/**Movie:** All of Me

2:00
❹ Another World
❼ One Life to Live
❾ Let's Make a Deal
Ⓗ Fri/Laundromat
Ⓢ Thu/**Movie:** Country
Fri, Tue/Bill Cosby Himself

2:30
❷ Capitol
❺ Woody Woodpecker
❾ Dating Game
⓫ Mask
Ⓗ Wed/**Movie:** Reno and the Doc
Thu/**Movie:** Mae West (cc)
Tue/**Movie:** Beat Street
Ⓢ Wed/Rich Hall's Vanishing America

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Hawaii Five-O
⓫ The Jetsons
⓭ Wed/Food for Thought
Thu/Great Chefs of New Orleans
Fri/Frugal Gourmet
Mon/Great Chefs of Chicago
Tue/Yan Can Cook
Ⓗ Fri/**Movie:** The Buddy System
Mon/Remember When
Ⓢ Mon/Tom Petty and the Heartbreakers
Ⓦ Wed/**Movie:** Alamo Bay
Thu/**Movie:** The Boys of Summer
Fri/**Movie:** We Live Again
Mon/**Movie:** The Final Terror
Tue/**Movie:** The Masquerader

3:30
❺ She-Ra
⓫ The Transformers
⓭ Wed/This Old House (cc)
Thu/Cats & Dogs
Fri/Victory Garden
Mon/All New This Old House (cc)
Tue/A House For All Seasons

4:00
❷ Quincy
❹ Love Connection
❺ He-Man
❼ Sale of the Century
❾ Vega$
⓫ G.I. Joe
⓭ Sesame Street (cc)
Ⓗ Wed, Mon/**Movie:** BMX Bandits
Ⓢ Wed/Jo's Song
Thu/**Movie:** Fire in the Stone
Fri/Faerie Tale Theatre: The Snow Queen (cc)
Mon/**Movie:** The Little Prince
Tue/Barn Burning

4:30
❹ People's Court
❺ Thundercats
❼ Jeopardy
⓫ Good Times
㉛ World TV Presents (Chinese programming)
Ⓗ Thu/Family of Strangers
Tue/Paddington's Birthday Bonanza
Ⓢ Wed/Secret of Bird Watcher's Bay
Ⓦ Mon/**Movie:** Sixteen Candles

5:00
❷ ❼ News
❹ Live at Five
❺ Brady Bunch
❾ Police Woman
⓫ Eight Is Enough
⓭ Mister Rogers
㉑ Tue/**Special:** Action Auction (concludes at midnight)
Ⓗ Fri/Puff and the Incredible Mr. Nobody
Tue/Tubby the Tuba
Ⓢ Fri/**Movie:** Moon Madness
Tue/Faerie Tale Theatre: The Snow Queen (cc)
Ⓦ Wed/**Movie:** The Moonstone Gem
Thu/**Movie:** Meatballs Part II
Fri/**Movie:** Sixteen Candles
Tue/Pinocchio

5:30
❺ What's Happening
⓭ 3-2-1 Contact (cc)
㉛ Wed/Everything Else
Thu/Media Arts
Fri/Art in New York
Mon/Insight
Tue/Beyond the Headlines
Ⓗ Wed/**Movie:** The Natural (cc)
Thu/Adventures of Huckleberry Finn
Fri/The Survival Series: Gorilla
Mon/**Movie:** Midnight Madness (cc)
Ⓢ Wed/**Movie:** The Little Prince
Mon/Monkey's Paw

5:45
㉛ News From City Hall

Weeknights, May 7–9 and 12–13

WED., MAY 7

6:00
②④⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
Ⓦ **Movie:** Fast Forward

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

7:00
②④⑦ News
⑤ M*A*S*H
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ This Old House
㉑ Nightly Business Report
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ All in the Family
⑦ Entertainment Tonight
⑨ Million Dollar Chance of a Lifetime
⑪ News
⑬ MacNeil/Lehrer Newshour
㉑ Long Island Report

8:00
② West 57th
④ Highway to Heaven
⑤ P.M. Magazine
⑦ MacGyver (cc)
⑨ News
⑪ **Movie:** Strong Medicine (1985). Part II. Pamela Sue Martin, Patrick Duffy. (Repeat broadcast of Mon., May 5 at 8 p.m.) (Part I, Wed., Apr. 30 at 8 p.m.)
㉑ Great Space Race (cc)
㉛ Moments in Time
Ⓗ **Movie:** Little Treasure
Ⓝ **Movie:** Beyond the Walls
Ⓢ Brothers (cc)
Ⓦ **Movie:** The Pope of Greenwich Village

8:30
⑤ **Movie:** Columbo: The Greenhouse Jungle (1974). Peter Falk.
⑨ Family Feud
⑬ You Gotta Have Art: The Precious Legacy
Ⓢ Bizarre '86

9:00
② **Movie:** Blue Lightning (1986). Sam Elliott, Rebecca Gilling.
④ Blacke's Magic
⑦ North and South, Book II (1986). Part IV. Olivia de Havilland, Morgan Fairchild. (Part I, Sun., May 4 at 9 p.m.)
⑨ **Movie:** The Ordeal of Patty Hearst (1979). Dennis Weaver, Lisa Eilbacher.
⑬ Geto: The Historic Ghetto of Venice
㉑ One on Every Corner
㉛ Crime Inc.: Racket Busters
Ⓢ Rich Hall's Vanishing America

10:00
④ St. Elsewhere
⑤⑪ News
⑬ The Sorrow and the Pity
㉑ Mystery!: The Adventures of Sherlock Holmes (cc)
㉛ Right to Know: Hillside—A Desegregation Story
Ⓗ **Movie:** No Small Affair (cc)
Ⓝ **Movie:** The Shooting Party
Ⓢ **Movie:** Rustlers' Rhapsody (cc)
Ⓦ **Movie:** The Final Terror

10:30
⑪ News
㉛ Doctor Who

11:00
②④⑦ News
⑤ Taxi
⑪ Barney Miller
㉑ Nightly Business Report

11:30
② T. J. Hooker
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑪ The Honeymooners
㉑ Long Island Report
Ⓢ **Movie:** Shogun's Ninja
Ⓦ **Movie:** Sex Waves

11:45
Ⓗ **Movie:** The Hills Have Eyes II

12 MIDNIGHT
⑦ Headline Chasers
⑨ Hawaii Five-O
⑪ Star Trek
Ⓝ **Movie:** The Little Foxes

12:15
⑬ Pride of Place: Building the American Dream—The Places Within

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood

12:40
② **Movie:** Breakthrough (1981). Richard Burton.

1:00
⑤ **Special:** Please Help Me Live
⑦ **Movie:** Black Market Baby (1977). Linda Purl.
⑨ Joe Franklin
⑪ Comedy Break
Ⓦ **Movie:** The Adventures of Buckaroo Banzai

1:15
Ⓗ **Movie:** Act of Vengeance (cc)

1:30
④⑪ News
Ⓢ **Movie:** Mass Appeal

2:00
② News
④ Price Is Right
⑤ **Movie:** Boy, Did I Get a Wrong Number! (1966). Bob Hope, Phyllis Diller.
⑨ **Movie:** Where Were You When the Lights Went Out? (1968). Doris Day, Robert Morse.
⑪ Start of Something Big

2:30
④ Ben Casey

2:55
Ⓗ **Movie:** Nickel Mountain

3:00
⑦ Hollywood Close-up
⑪ Emergency
Ⓦ **Movie:** Fast Forward

3:15
Ⓢ **Movie:** Friday the 13th Part V—A New Beginning (cc)

3:30
④ Ben Casey

4:00
⑨ Joe Franklin
⑪ Kung Fu

4:06
⑤ Get Smart

4:30
④ Here's Lucy
Ⓗ **Movie:** Little Treasure

4:55
Ⓢ **Movie:** Sixteen Candles

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Flying Nun
⑦ Morning Stretch
⑪ News

THU., MAY 8

6:00
②④⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
Ⓢ The Greatest Man in the World

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report (cc)
㉑ Doctor Who
Ⓦ **Movie:** Condemned

7:00
②④⑦ News
⑤ M*A*S*H
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Food for Thought
㉑ Nightly Business Report
Ⓢ Jay Leno and the American Dream

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ All in the Family
⑦ Entertainment Tonight
⑨ Million Dollar Chance of a Lifetime
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓗ **Movie:** Sixteen Candles (cc)

8:00
② Simon & Simon
④ Cosby Show
⑤ P.M. Magazine
⑦ Ripley's Believe It or Not!
⑨ News
⑪ **Movie:** Thief (1981). James Caan.
㉑ Brainstormers
㉛ Mapp and Lucia (Part I)
Ⓝ **Movie:** The Great Dictator
Ⓢ **Movie:** Country
Ⓦ **Movie:** Stick

8:30
④ Family Ties
⑤ **Movie:** Columbo: Blueprint for Murder (1974). Peter Falk.
⑨ Family Feud
⑬ Currents: Women Warriors
㉑ This Old House (cc)

9:00
② Bridges to Cross
④ Cheers
⑦ North and South, Book II (1986). Part V. Olivia de Havilland, James Stewart. (Part I, Sun., May 4 at 9 p.m.)
⑨ **Movie:** Oklahoma Crude (1973). George C. Scott, Faye Dunaway.
⑬ Heart of the Dragon
㉑ Mystery!: Agatha Christie's Partners in Crime (cc)
㉛ Crime Inc.: Birth Right of Gangsters
Ⓗ **Movie:** Silent Rage

9:30
④ Night Court

10:00
② Knots Landing
④ **Special:** Fast Copy
⑤⑪ News
⑬ Metroline: Housing Court
㉑ The Pallisers (Part V)
㉛ On Our Own
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ **Movie:** The Border

10:15
Ⓝ **Movie:** The World of Apu

10:30
⑪ News
㉛ Doctor Who

11:00
②④⑦ News
⑤ Taxi
⑨ Benny Hill
⑪ Barney Miller
⑬ Channel Crossings: Beyond Sorrow, Beyond Pain
㉑ Nightly Business Report
Ⓗ Philip Marlowe, Private Eye
Ⓢ **Movie:** Gotcha! (cc)

11:30
② Night Heat
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Racing
⑪ The Honeymooners
㉑ Long Island Report

12 MIDNIGHT
⑦ Headline Chasers
⑨ Hawaii Five-O
⑪ Star Trek
Ⓗ **Movie:** Tell Me What You Want
Ⓦ **Movie:** Never Sleep Alone

12:15
⑬ Masterpiece Theatre: By the Sword Divided (cc)
Ⓝ **Movie:** Orpheus

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood

12:40
② **Movie:** Bimini Code (1984). Vickie Benson.

12:50
Ⓢ **Movie:** Brewster's Millions (cc)

1:00
⑤ Get Smart
⑦ **Movie:** The Last Remake of Beau Geste (1977). Ann-Margret.
⑨ Joe Franklin
⑪ Comedy Break

1:30
④⑪ News
⑤ I Love Lucy
Ⓦ **Movie:** Ninja III

2:00
② News
④ Price Is Right
⑤ **Movie:** Hills of Home (1948). Edmund Gwenn.
⑨ **Movie:** Ballad of Josie (1968). Doris Day.
⑪ Lifestyles of the Rich and Famous
Ⓗ **Movie:** Blame It On the Night

2:30
④ Ben Casey

2:40
Ⓢ **Movie:** Chained Heat

3:00
⑪ Emergency
Ⓦ **Movie:** The Boys of Summer

3:30
④ Ben Casey
Ⓗ **Movie:** Heavenly Bodies

4:00
⑨ Joe Franklin
⑪ Kung Fu

4:04
⑤ Get Smart

4:20
Ⓢ **Movie:** Fire in the Stone

4:30
④ Here's Lucy

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:05
Ⓗ **Movie:** Silent Rage

5:30
④ Flying Nun
⑦ Morning Stretch
⑪ News

FRI., MAY 9

6:00
②④⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report (cc)
㉑ Doctor Who
Ⓗ **Movie:** Blue Skies Again
Ⓢ **Movie:** The Painted Hills
Ⓦ **Movie:** Moving Violations

7:00
②④⑦ News
⑤ M*A*S*H
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Sneak Previews
㉑ Nightly Business Report

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ All in the Family
⑦ Entertainment Tonight
⑨ **Baseball:** Mets vs. Cincinnati
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② Charlie & Co.
④ Knight Rider
⑤ P.M. Magazine
⑦ Webster (cc)
⑪ Barney Miller
㉑㉛ Washington Week in Review
Ⓗ **Movie:** The Incredible Shrinking Woman
Ⓝ **Movie:** My New Partner
Ⓢ **Movie:** City Heat (cc)
Ⓦ **Movie:** Cat's Eye

8:30
② Leo & Liz in Beverly Hills
⑤ **Special:** Noah's Animals (animated)
⑦ **Movie:** Thunderball (1965). Sean Connery.
⑪ **Baseball:** Yankees vs. Texas
⑬㉑㉛ Wall Street Week

9:00
② Dallas
④ Last Precinct
⑤ **Special:** King of the Beasts (animated)
⑬ Great Performances: Grownups
㉑ **Movie:** That Night in Rio (1941). Alice Faye.
㉛ Masterpiece Theatre: By the Sword Divided (Part VII)

9:30
⑤ **Special:** Last of the Red Hot Dragons (Animated)
Ⓗ **Movie:** The Purple Rose of Cairo (cc)

10:00
② Falcon Crest
④ Miami Vice
⑤ News
⑨ Kiner's Korner
㉛ Albany Tonight
Ⓝ **Movie:** Who's Afraid of Virginia Woolf?
Ⓢ **Movie:** The Enforcer
Ⓦ **Movie:** Fleshburn

10:30
⑨ News
㉑ The Precious Legacy
㉛ Doctor Who

11:00
②④⑦⑪ News
⑤ Taxi
⑨ Benny Hill
⑬ **Movie:** Captain Newman, M.D. (1963). Gregory Peck, Angie Dickinson.
㉑ Nightly Business Report

SOLUTIONS TO LAST WEEK'S PUZZLES

F	A	I	R	P	L	A	Y	■	R	O	N	D	O	S
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TELEVISION

Ⓗ Not *Necessarily* the News

11:30
❷ Magnum, P.I.
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ News
㉑ Long Island Report
Ⓗ **Movie:** Richard Pryor Live on the Sunset Strip
Ⓦ **Movie:** When She Was Bad

11:45
Ⓢ Bill Cosby Himself

12 MIDNIGHT
❼ New York Hot Tracks
❾ Hawaii Five-0
⓫ The Honeymooners

12:15
Ⓝ **Movie:** Father of the Bride

12:30
❹ Friday Night Videos
❺ Comedy Tonight
⓫ Star Trek

12:40
❷ **Movie:** McGarrett: The Mororville Covenant (1980). Jack Lord.

12:45
Ⓦ **Movie:** One Deadly Summer

12:55
Ⓗ **Movie:** Angel

1:00
❺ Star Search
❾ Joe Franklin

1:30
❼ Eye on Hollywood
⓫ News

1:35
Ⓢ Tom Petty and the Heartbreakers: Pack Up the Plantation

1:45
❷ **Movie:** Territorial Women (1976). Brenda Vaccaro, Albert Stratton.

2:00
❹ News
❺ **Movie:** Cocoanuts (1938). The Marx Brothers, Mary Eaton.
❼ **Movie:** The Ape Man (1943). Bela Lugosi.
❾ **Movie:** Lucky Me (1954). Doris Day, Phil Silvers.
⓫ Start of Something Big

2:30
❹ Price Is Right

2:35
Ⓗ **Movie:** Code of Silence (cc)

2:40
Ⓢ **Movie:** The Divine Nymph

3:00
❹ Music City USA
⓫ Africa Report: Tears of Famine
Ⓦ **Movie:** Sixteen Candles

3:30
❹ Hit City

3:44
❷ Newsmakers

4:00
❹ Ben Casey
❾ Joe Franklin
⓫ Kung Fu

4:03
❺ Get Smart

4:10
❼ Headline Chasers

4:14
❷ **Movie:** Nero Wolfe (1977). Thayer David.

4:20
Ⓗ **Movie:** The Incredible Shrinking Woman

4:30
Ⓢ **Movie:** F.I.S.T.

5:00
❹ Here's Lucy
❾ News
⓫ U.S. Farm Report

5:30
❹ Sonrisas
❾ ⓫ News

5:55
Ⓗ Not *Necessarily* the News

MON., MAY 12

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
Ⓢ **Movie:** Conan the Destroyer (cc)
Ⓦ **Movie:** The Sure Thing

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Monty Python's Flying Circus
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ All in the Family
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Cocaine: A Long Island Report Special
Ⓗ Fraggle Rock (cc)

8:00
❷ Scarecrow and Mrs. King
❹ **Special:** NBC's 60th Anniversary Celebration
❺ **Movie:** Alligator (1980). Robert Forster.
❼ Hardcastle and McCormick
❾ News
⓫ Barney Miller
㉑ Heart of the Dragon
㉛ Beats of the Heart
Ⓗ **Movie:** Bachelor Party (cc)
Ⓝ **Movie:** Henry IV (1985)
Ⓢ Shelley Duvall's Tall Tales & Legends: Pecos Bill, King of the Cowboys (cc)
Ⓦ **Movie:** Torchlight

8:30
❾ Family Feud
⓫ **Baseball:** Yankees vs. Minnesota (concludes at 11)
⓭ Adam Smith's Money World

9:00
❷ Kate & Allie
❼ **Movie:** Convicted (1985). Lindsay Wagner.
❾ **Movie:** Pal Joey (1957). Rita Hayworth, Frank Sinatra.
⓭ American Playhouse: A Case of Libel (cc)
㉑ Undersea World of Jacques Cousteau
㉛ Crime Inc.: The Mob at Work
Ⓢ **Movie:** Rustlers' Rhapsody (cc)

9:30
❷ Newhart
Ⓦ **Movie:** Under the Volcano

10:00
❷ Cagney & Lacey
❺ News
㉑ The Ascent of Man
㉛ Tonight at Ferlinghetti (Part I)
Ⓗ **Movie:** Act of Vengeance (cc)
Ⓝ **Movie:** Gabriela

10:30
⓭ Never Too Old
㉛ Doctor Who
Ⓢ Tom Petty and the Heartbreakers: Pack Up the Plantation

11:00
❷ ❹ ❼ ⓫ News
❺ Taxi
⓭ Mystery!: Agatha Christie's Partners in Crime—The Man in the Mist
㉑ Nightly Business Report

11:30
❷ Remington Steele
❹ Best of Carson
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ News
㉑ *The Mountain in the City*
Ⓢ **Movie:** Racing With the Moon (cc)
Ⓦ **Movie:** Fringe *Benefits*

11:40
Ⓗ **Movie:** The Purple Rose of Cairo (cc)

12 *MIDNIGHT*
❼ Headline Chasers
❾ Hawaii Five-O
⓫ The Honeymooners
Ⓝ **Movie:** The Shooting Party

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
⓫ Star Trek

12:40
❷ **Movie:** Cracking Up (1983). Jerry Lewis, Milton Berle.

1:00
❺ Get Smart
❼ **Movie:** Code Name: Minus One (1976). Ben Murphy, Katherine Crawford.
❾ Joe Franklin
Ⓦ **Movie:** Stick

1:05
Ⓗ **Movie:** Hardcore

1:30
❹ ⓫ News
❺ I Love Lucy
Ⓢ **Movie:** All of Me

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Knute Rockne—All American (1940). Ronald Reagan.
❾ **Movie:** South Sea Woman (1953). Burt Lancaster.
⓫ **Movie:** Bachelor in Paradise (1961). Bob Hope, Lana Turner.

2:30
❹ Ben Casey

3:00
❼ Ebony/Jet Showcase
Ⓗ **Movie:** Midnight Madness
Ⓦ **Movie:** The Final Terror

3:10
Ⓢ **Movie:** Conan the Destroyer (cc)

3:30
❹ Ben Casey

3:56
❺ Get Smart

4:00
❾ Joe Franklin
⓫ Life and Times of Grizzly Adams

4:30
❹ Here's Lucy

4:55
Ⓗ **Movie:** Bachelor Party

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley
Ⓢ Shelley Duvall's Tall Tales & Legends: Pecos Bill, King of the Cowboys (cc)

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

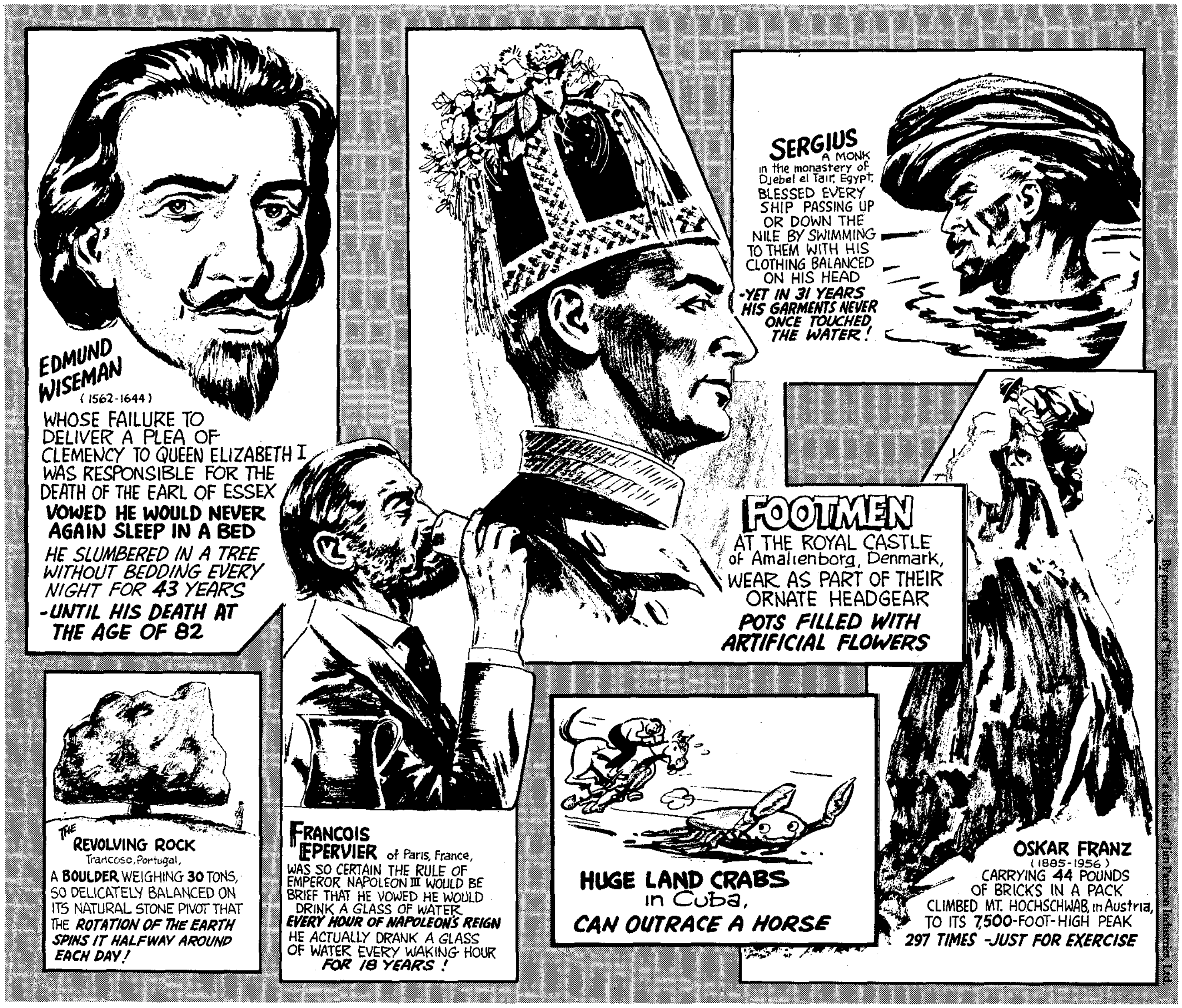
TUE., MAY 13

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ **Special:** Action Auction (concludes at midnight)
Ⓢ **Movie:** The Westerner
Ⓦ **Movie:** Cat's Eye

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Action Auction (continued)
Ⓗ **Movie:** Sixteen Candles (cc)

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Profiles of Nature: The Waterfowl Art of Maynard Reece
㉑ Action Auction (continued)

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ All in the Family
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer Newshour


EDMUND WISEMAN
(1562-1644)
WHOSE FAILURE TO DELIVER A PLEA OF CLEMENCY TO QUEEN ELIZABETH I WAS RESPONSIBLE FOR THE DEATH OF THE EARL OF ESSEX
VOWED HE WOULD NEVER AGAIN SLEEP IN A BED
HE SLUMBERED IN A TREE WITHOUT BEDDING EVERY NIGHT FOR 43 YEARS
-UNTIL HIS DEATH AT THE AGE OF 82
SERGIUS A MONK in the monastery of Djebel el Tair, Egypt, BLESSED EVERY SHIP PASSING UP OR DOWN THE NILE BY SWIMMING TO THEM WITH HIS CLOTHING BALANCED ON HIS HEAD
-YET IN 31 YEARS HIS GARMENTS NEVER ONCE TOUCHED THE WATER!
FOOTMEN AT THE ROYAL CASTLE of Amalienborg, Denmark, WEAR AS PART OF THEIR ORNATE HEADGEAR POTS FILLED WITH ARTIFICIAL FLOWERS
THE REVOLVING ROCK Trancoso, Portugal, A BOULDER WEIGHING 30 TONS, SO DELICATELY BALANCED ON ITS NATURAL STONE PIVOT THAT THE ROTATION OF THE EARTH SPINS IT HALFWAY AROUND EACH DAY!
FRANCOIS EPERVIER of Paris, France, WAS SO CERTAIN THE RULE OF EMPEROR NAPOLEON III WOULD BE BRIEF THAT HE VOWED HE WOULD DRINK A GLASS OF WATER EVERY HOUR OF NAPOLEON'S REIGN
HE ACTUALLY DRANK A GLASS OF WATER EVERY WAKING HOUR FOR 18 YEARS!
HUGE LAND CRABS in Cuba, CAN OUTRACE A HORSE
OSKAR FRANZ (1885-1956) CARRYING 44 POUNDS OF BRICKS IN A PACK CLIMBED MT. HOCHSCHWAB, in Austria, TO ITS 7,500-FOOT-HIGH PEAK 297 TIMES -JUST FOR EXERCISE

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WHERE THE FUTURE IS AN OPEN BOOK

㉑ Action Auction (continued)

8:00
❷ **Special:** The Orphan Animals of Tsavo
❹ A-Team
❺ P.M. Magazine
❼ Who's the Boss? (cc)
❾ News
⓫ **Movie:** Bad Boys (1983). Sean Penn.
㉑ Action Auction (continued)
㉛ Mystery!: Agatha Christie's Crime II (Part II)
🅗 **Movie:** Ghostbusters
🅝 **Movie:** Father of the Bride
🅢 **Movie:** Hot Dog . . . The Movie (cc)
🅦 **Movie:** The Boys of Summer

8:30
❺ **Movie:** Dracula's Great Love (1975). Paul Naschy, Rossana Yanni.
❼ Growing Pains
❾ Family Feud
⓭ Innovation: One Out of Eleven

9:00
❷ **Movie:** Second Serve (1986). Vanessa Redgrave. The true story of transsexual Renee Richards and the controversy she caused on the women's tennis circuit.
❹ Hunter
❼ Moonlighting
❾ **Movie:** Die! Die! My Darling! (1965). Tallulah Bankhead, Stefanie Powers.
⓭ Nova: The Magic of Special Effects (cc)
㉑ Action Auction (continued)
㉛ Crime Inc.: Make It Legitimate

10:00
❹ Stingray
❺ ⓫ News
❼ Joe Piscopo Special
⓭ Frontline: The Bloods of "Nam"
㉑ Action Auction (continued)
㉛ Presente
🅗 Philip Marlowe, Private Eye
🅝 **Movie:** Modern Times
🅢 The Paper Chase: The Third Year—Lasting Impressions (cc)
🅦 **Movie:** Ninja III

10:30
⓫ News
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Barney Miller
⓭ Noise: The Invisible Risk (cc)
㉑ Action Auction (continued)
🅗 On Location: Howie Mandel
🅢 Barry Manilow: The Concert at Blenheim Palace

11:30
❷ Simon & Simon
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Action Auction (continued)
🅦 Witness to War

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-0
⓫ Star Trek
⓭ SCTV
㉑ Nightly Business Report
🅗 **Movie:** Ten to Midnight
🅝 **Movie:** The World of Apu

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
🅢 **Movie:** The Enforcer

12:40
❷ **Movie:** Treasure of the Amazon (1983). Stuart Whitman.

1:00
❺ **Special:** Please Help Me Live
❼ **Movie:** Come September (1961). Rock Hudson, Sandra Dee.
❾ Joe Franklin
⓫ Comedy Break

1:30
❹ ⓫ News

1:45
🅗 **Movie:** Ghoulies

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Babes in Arms (1939). Judy Garland.
❾ **Movie:** Desert Fury (1947). Lizabeth Scott, Burt Lancaster.
⓫ **Movie:** The Incredible Sarah (1976). Glenda Jackson, Simon Williams. Drama about the early years in the life of Sarah Bernhardt.
🅦 **Movie:** Alamo Bay

2:15
🅢 **Movie:** Shogun's Ninja

2:30
❹ Ben Casey

3:00
🅦 **Movie:** Cat's Eye

3:10
🅗 **Movie:** The Hills Have Eyes II

3:30
❹ Ben Casey

3:56
❺ *Get Smart*

4:00
❾ Joe Franklin
⓫ Kung Fu

4:10
🅢 **Movie:** Hot Dog . . . The Movie (cc)

4:30
❹ Here's Lucy

4:40
🅗 On Location: Howie Mandel

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

Weekend, May 10–11

SAT., MAY 10

6:00
❹ Lorne Greene's New Wilderness
❺ Young Edition
❼ Greatest Sports Legends: Laffit Pincay
❾ David Toma
⓫ It's Your Business

6:30
❷ Patchwork Family
❹ Hickory Hideout
❺ World Tomorrow
❼ Hee Haw
❾ Face-off
⓫ Josie and the Pussycats
🅗 **Movie:** Rhinestone

7:00
❹ Robotech
❺ Terrahawks
❼ Davey and Goliath
❾ New Jersey People
⓫ Tom and Jerry
🅢 The Paper Chase: The Third Year—Security

7:30
❷ Kidsworld
❹ Cliffwood Avenue Kids
❺ Wonderama
❼ Kids, Incorporated
❾ In Depth
⓫ Voltron

8:00
❷ Berenstain Bears
❹ Snorks
❺ Popeye
❼ Pink Panther and Sons
❾ Straight Talk
⓫ Little Rascals
⓭ Adam Smith's Money World
🅢 **Movie:** Our Very Own

8:30
❷ The Wuzzles
❹ Gummi Bears
❺ Rainbow Brite
❼ The Littles (cc)
⓫ **Movie:** Mr. Muggs Rides Again (1945). Leo Gorcey, Huntz Hall.
⓭ Wall Street Week
🅗 **Movie:** Testament (cc)

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Popples
❼ Bugs Bunny/Looney Tunes Comedy Hour
❾ Millionaire Maker
⓭ Washington Week in Review (cc)
🅦 **Movie:** The Masquerader

9:30
❷ Dungeons and Dragons
❺ Ulysses
⓭ John McLaughlin: One-on-One (cc)
㉛ On Our Own

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ Bionic Woman
❼ Laff-a-Lympics
❾ Solid Gold
⓫ Puttin' On the Hits
⓭ Economics U.S.A. Special Edition: America's Embattled Economy (Part I)
㉛ Body Electric
🅗 **Movie:** Gotcha! (cc)
🅢 **Movie:** Bells Are Ringing

10:30
❹ Punky Brewster
❼ Ewoks and Droids
⓫ FTV
㉛ Reading Rainbow

11:00
❷ Richie Rich
❹ Alvin and the Chipmunks
❺ **Movie:** Guns for San Sebastian (1968). Anthony Quinn.
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉛ Secret City
🅦 Let the Falcons Go

11:30
❷ Astro Minute
❹ Kidd Video
❼ Galactic Guardians
⓭ Open Mind
㉛ Why in the World

12 NOON
❷ Pole Position
❹ Mr. T
❼ Weekend Specials (cc)
❾ Voyagers
⓫ Wrestling
⓭ Indian Self Rule: A Problem of History
㉑ Gourmet Cooking (cc)
㉛ Video Music Box (Part I)
🅗 **Movie:** The Pilot
🅦 **Movie:** Dodsworth

12:30
❷ Get Along Gang
❹ Spider Man
❼ American Bandstand
㉑ This Old House (cc)
🅢 **Movie:** Ladyhawke (cc)

1:00
❷ Kidsworld
❹ Major League Baseball—An Inside Look
❺ **Movie:** The Devil Within Her (1976). Joan Collins, Ralph Bates.
❾ **Movie:** Return of the 18 Bronzemen (1979). Polly Shang Kuan, Tien Peng.
⓫ **Movie:** Massacre at Central High (1976). Andrew Stevens, Kimberly Beck.
⓭ The Shakespeare Hour: King Lear (Part IV)
㉑ Kathy's Kitchen
㉛ Video Music Box (Part II)

1:15
❹ **Baseball:** Mets vs. Cincinnati or San Diego vs. Chicago Cubs (concludes at 4)

1:30
❷ Kidsworld
❼ New York Hot Tracks
㉑ Frugal Gourmet

2:00
❷ **Golf:** Byron Nelson Classic
⓭ American Playhouse: Rocket to the Moon (cc)
㉑ Victory Garden
㉛ World TV Presents (Chinese programming)
🅗 **Movie:** Squizzy Taylor
🅦 **Movie:** 1918

2:30
❼ Hollywood Close-up
㉑ Magic of Oil Painting
🅢 Barry Manilow: The Concert at Blenheim Palace

3:00
❺ **Movie:** Daredevils of Kung Fu (1978).
❼ **Tennis:** Tournament of Champions
❾ **Movie:** 2020 Texas Gladiators (1984). Al Cliver, Sabrina Siani.
⓫ Star Games
㉑ Cats & Dogs (cc)

3:30
❷ **Basketball:** NBA Playoff Game (concludes at 6)
㉑ Motorweek

4:00
❹ **Movie:** Nothing Sacred (1937). Carole Lombard, Fredric March.
⓫ Dance Fever
⓭ Bodywatch: Back on Track (cc)
㉑ Rod and Reel
㉛ World Chronicle
🅗 **Movie:** Beat Street
🅢 **Movie:** Sixteen Candles
🅦 **Movie:** Rhinestone

4:30
⓫ Puttin' On the Hits
⓭ Innovation: Old Wine, New Science
㉑ This Old House (cc)
㉛ Cambridge Forum Presents: Japan the Changing Tradition

5:00
❺ Mission: Impossible
❼ **Racing:** Indianapolis "500" Time Trials
❾ Greatest American Hero
⓫ Fame
⓭ Drinking and Driving: The Toll, the Tears
㉑ German Professional Soccer
㉛ All About TV

5:30
❹ Exciting World of Speed and Beauty
㉛ Cityscope

6:00
❷ The People
❹ ❼ News
❺ What's Happening Now
❾ Wrestling
⓫ Star Trek
⓭ Nature: Birdwatch From Florida (cc)
㉑ The Shakespeare Hour: King Lear (Part II)
㉛ Only One New York (Part XII)
🅗 **Movie:** Rhinestone (cc)
🅢 **Movie:** Garbo Talks
🅦 **Movie:** The Adventures of Buckaroo Banzai

6:30
❷ ❹ ❼ News (cc)
❺ Small Wonder
㉛ Eye on Dance

7:00
❷ ❾ News
❹ Strictly Business
❺ Check It Out
❼ It's a Living
⓫ The Jeffersons
⓭ Newton's Apple (cc)
㉑ Nature: Birdwatch From Florida
㉛ Ask Congress

7:30
❷ Wheel of Fortune
❹ Fight Back
❺ Ted Knight Show
❼ New York Views
❾ In Search Of
⓫ At the Movies
⓭ Wild America: Feathered Jewels (cc)
㉛ John McLaughlin: One-on-One

8:00
❷ Crazy Like a Fox
❹ Gimme a Break
❺ **Movie:** Manpower (1941). Edward G. Robinson, George Raft.
❼ Redd Foxx Show (cc)
❾ **Movie:** Killers of Kilimanjaro (1960). Robert Taylor.
⓫ This Week in Baseball
⓭ Pride of Place: Building the American Dream—Proud Towers (cc)
㉑ Great Railway Journeys of the World
㉛ South Africa Under Siege
🅗 **Movie:** Gotcha! (cc)
🅝 **Movie:** Raintree
🅢 The Paper Chase: The Third Year—Security
🅦 **Movie:** Ladyhawke

8:30
❹ Facts of Life
❼ Benson (cc)
⓫ **Baseball:** Yankees vs. Texas (concludes at 11)
㉛ Looking East

9:00
❷ Airwolf
❹ Golden Girls
❼ **Special:** Miss Hollywood 1986
⓭ Mystery!: Agatha Christie's Partners in Crime—The Man in the Mist
㉑ Yes Minister
㉛ Hello Jerusalem
🅢 **Movie:** Ladyhawke (cc)

9:30
❹ 227
㉑ Butterflies

10:00
❷ Magnum, P.I.
❹ Remington Steele
❺ News
❾ Wrestling
⓭ Film on Film: My Name Is Anna Magnani
㉑ From Dust and Ashes
㉛ The Courage to Care
🅗 On Location: Howie Mandel
🅦 **Movie:** The Natural

10:30
❺ Black News
㉛ Precious Legacy

11:00
❷ ❹ ❼ ⓫ News
❺ **Movie:** The Mechanic (1972). Charles Bronson.
❾ Racing
㉑ Geto: The Historic Ghetto of Venice
🅗 **Movie:** The Terminator (cc)

Ⓝ **Movie:** The Company of Wolves
Ⓢ **Movie:** Honey

11:30
❹ Saturday Night Live
❼ News
❾ **Movie:** The Crazies (1976). Lane Carroll.
⓫ Tales From the Darkside

11:45
❷ MTV Top 20 Video Countdown
❼ **Movie:** Quest for Fire (1981). Ron Perlman, Everett McGill.
⓭ **Movie:** Johnny Belinda (1948). Jane Wyman, Lew Ayres.

12 MIDNIGHT
⓫ The Honeymooners

12:15
Ⓦ **Movie:** Virgin and the Lover

12:30
⓫ Dempsey & Makepeace
Ⓢ **Movie:** Sixteen Candles

12:45
❷ **Movie:** Rosemary's Baby (1968). Mia Farrow, Ruth Gordon.

12:50
Ⓗ **Movie:** The Hills Have Eyes II

1:00
❹ Circle of Fear
❺ **Movie:** Gentleman Jim (1942). Errol Flynn, Alexis Smith.
Ⓝ **Movie:** Limelight

1:30
❾ **Movie:** White Cargo (1942). Hedy Lamarr, Walter Pidgeon. An Englishman succumbs to the seductive charm of a native African girl.
⓫ News
Ⓦ **Movie:** 1918

1:45
❼ **Movie:** Desert Legion (1953). Alan Ladd, Richard Conte.

2:00
❹ Ben Casey
⓫ At the Movies

2:10
Ⓢ **Movie:** Blazing Saddles

2:20
Ⓗ **Movie:** Ghoulies

2:30
⓫ **Movie:** The Bridge of San Luis Rey (1944). Lynn Bari, Louis Calhern.

3:00
❹ **Movie:** Captain Kidd (1945). Charles Laughton, Randolph Scott.
Ⓦ **Movie:** Dodsworth

3:30
❾ **Movie:** Death Smiles on a Murderer. (1973). Ewa Aulin, Klaus Kinski.

3:36
❷ News

3:50
Ⓗ **Movie:** Whirlpool
Ⓢ **Movie:** Garbo Talks

4:21
❷ **Movie:** Doctors' Secrets (1975). George Peppard, Talia Shire.

4:30
⓫ One Step Beyond

5:00
❾ News
⓫ Life of Riley

5:30
❾ ⓫ News

SUN., MAY 11

6:00
❺ Black News
❾ In Depth
⓫ Insight
Ⓗ **Movie:** Rocky
Ⓢ Secret of Bird Watcher's Bay

6:30
❷ Kidsworld
❹ Joy of Gardening
❺ Young Edition
❼ ⓫ Christopher Close-up
❾ New Jersey People

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Here's Lucy
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Old Time Gospel Hour
Ⓢ Have You Ever Been Ashamed of Your Parents?

7:30
❷ The People
❹ Funtastic World of Hanna-Barbera
❼ This Is the Life
❾ In the Black
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❺ Jimmy Swaggart
❼ Insight
❾ Millionaire Maker
⓫ Frederick K. Price
Ⓗ **Movie:** Talk to Me (cc)
Ⓢ **Movie:** Innocents Abroad

8:30
❷ For Our Times
❼ Tiempo
❾ It Is Written
⓭ Mister Rogers' Neighborhood

9:00
❷ Sunday Morning News
❹ Visiones
❺ Plastic Man
❼ World of Photography
❾ Oral Roberts
⓫ Josie and the Pussycats
⓭ Sesame Street (cc)
Ⓦ **Movie:** The Secret Agent Club

9:30
❹ Positively Black
❺ Leave It to Beaver
❼ Wild Kingdom
❾ Point of View
⓫ Jem
Ⓗ Fraggle Rock (cc)

10:00
❹ Essence
❺ Dukes of Hazzard
❼ America's Top 10
❾ Sunday Mass
⓫ Super Sunday
⓭ Mister Rogers' Neighborhood
Ⓗ **Movie:** Brewster's Millions (cc)
Ⓢ **Movie:** The Ratings Game (cc)
Ⓦ **Movie:** Top Secret!

10:30
❷ Face the Nation
❹ First Estate: Religion in Review
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges
⓭ Owl TV (cc)

11:00
❷ Wall Street Journal Report
❹ Meet the Press
❺ **Movie:** Tarzan and the Amazons (1945). Johnny Weissmuller.
❾ David Toma
⓫ FTV
⓭ 3-2-1 Contact (cc)
㉑ Ask Congress

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley (cc)
❾ World Tomorrow
⓫ **Movie:** Jack and the Beanstalk (1952). Bud Abbott, Lou Costello.
⓭ Wild America: Feathered Jewels (cc)
㉑ Tony Brown's Journal

12 NOON
❷ The People
❹ McLaughlin Group
❾ Dr. Schuller
⓭ Capitol Journal
㉑ Wall Street Week
Ⓗ **Movie:** Baby Blue Marine
Ⓢ The Paper Chase: The Third Year—Security
Ⓦ **Movie:** Meatballs Part II

12:30
❷ Inside Soaps
❹ Today in New York
❺ **Movie:** If It's Tuesday, This Must Be Belgium (1969). Suzanne Pleshette.
❼ Eyewitness News Conference
⓭ Inside Albany
㉑ **Movie:** Buffalo Stampede (1934). Randolph Scott, Buster Crabbe.

1:00
❷ **Basketball:** NBA Playoff Game (concludes at 3:30)
❹ **Movie:** The Man Who Knew Too Much (1934). Leslie Banks, Edna Best.
❼ **Tennis:** Tournament of Champions
❾ Phil Silvers
⓫ **Movie:** Circle of Iron (1979). David Carradine, Jeff Cooper.
⓭ Firing Line
Ⓢ **Movie:** Nancy Goes to Rio

1:30
❾ **Baseball:** Mets vs. Cincinnati (concludes at 3:30)
Ⓗ **Movie:** Ladyhawke (cc)

2:00
⓭ Great Performances: Grownups (cc)
㉑ Japan: The Changing Tradition
㉛ World TV Presents (Chinese programming)
Ⓦ **Movie:** Room Service

2:30
❹ Super Chargers
❺ **Movie:** The Stepford Wives (1975). Katharine Ross, Paula Prentiss.
㉑ A Citizen's Summit/Dialogue

3:00
❹ **Boxing:** Meldrick Taylor vs. Harold Brazier
❼ **Baseball:** Los Angeles vs. Montreal (concludes at 6)
⓫ **Movie:** Rock 'n' Roll High School (1979). Vincent Van Patten.
㉛ Kup's Show
Ⓢ **Movie:** Ice Pirates

3:30
❷ **Golf:** Byron Nelson Classic
❾ Kiner's Korner
Ⓗ **Movie:** Ghostbusters (cc)

4:00
❹ **Boxing:** Frankie Warren vs. Gene "Mad Dog" Hatcher
❾ Burns and Allen
⓭ The Story of Chaim Rumkowski and the Jews of Lodz
㉑ Inside Albany
㉛ Masterpiece Theatre: By the Sword Divided (Part VII)
Ⓦ **Movie:** Enchanted Journey

4:30
㉑ Adam Smith's Money World

4:35
Ⓢ Jay Leno and the American Dream

5:00
❺ Kojak
❾ Black Sheep Squadron
⓫ Fame
⓭ Heart of the Dragon: Caring
㉑ Moneymakers V
㉛ Mystery!: Agatha Christie's Crime II (Part I)

5:30
㉑ John McLaughlin: One-on-One
Ⓗ Fraggle Rock (cc)
Ⓢ Rich Hall's Vanishing America

6:00
❷ ❹ ❼ News
❺ **Movie:** Big Jake (1975). John Wayne.
❾ Police Story
⓫ **Movie:** Vertigo (1958). James Stewart.
⓭ Currents: Women Warriors
㉑ Wild America (cc)
㉛ U.S. Nippon News and Business
Ⓗ **Movie:** Rocky
Ⓦ **Movie:** Fast Forward

6:30
❷ ❹ ❼ News
⓭ Washington Week in Review (cc)
㉑ Brainstormers
Ⓢ **Movie:** The Incredible Shrinking Woman

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ Disney Sunday Movie: Young Again
❾ Switch
⓭ Nature of Things
㉑ Austin City Limits
㉛ Japanese Theatre

7:30
❹ Punky Brewster

8:00
❷ Murder, She Wrote
❹ Amazing Stories
❺ Star Search
❾ David Toma
⓭ Nature: Gooneys of Midway
㉑ **Movie:** Birth of the Blues (1941). Bing Crosby, Mary Martin.
㉛ Mothers by Daughters (Part I of VI)
Ⓗ Philip Marlowe, Private Eye
Ⓝ **Movie:** Vengeance Is Mine
Ⓢ **Movie:** The Ratings Game (cc)
Ⓦ **Movie:** Brewster's Millions

8:30
❹ Alfred Hitchcock Presents
❾ Face-off
⓫ Lifestyles of the Rich and Famous

9:00
❷ **Movie:** Trapped in Silence (1985). Marsha Mason, Kiefer Sutherland.
❹ **Movie:** Dalton: Code of Vengeance II (1986). Charles Taylor, Donnelly Rhoades.
❺ **Special:** Hollywood—The Gift of Laughter Part III. (Part I, Sun., Apr. 27 at 9 p.m. and Part II, Sun., May 4 at 9 p.m.)
❼ North and South, Book II (1986). Conclusion. James Stewart.
❾ New Jersey People
⓭ Masterpiece Theatre: By the Sword Divided (cc)
㉛ **Movie:** Mr. Hulot's Holiday (1953). Valentine Camax, Nathalie Pascaud.
Ⓗ **Movie:** Brewster's Millions (cc)

9:30
❾ In Depth
⓫ Barney Miller
㉑ The Moviemakers: The Character Actor

10:00
❺ ⓫ News
❾ Hispanic Horizans
⓭ Mapp and Lucia
㉑ Mystery!: Agatha Christie's Partners in Crime (cc)
Ⓢ Brothers (cc)
Ⓦ **Movie:** Top Secret!

10:15
Ⓝ **Movie:** The Little Foxes

10:30
❺ Sports Extra
❾ Meet the Mayors
⓫ Editor's Desk
Ⓢ Bizarre '86 (cc)

11:00
❷ ❹ ❼ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
⓭ New Television: Parafango
㉑ Ask Congress
Ⓗ **Movie:** Ladyhawke
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

11:15
❷ News

11:30
❺ Blue Knight
❼ News (cc)
❾ Millionaire Maker
⓫ The Honeymooners
⓭ Signed Orginals: My Mother Married Wilbur Stump
㉑ European Journal
Ⓦ **Movie:** The Slugger's Wife

11:45
❷ ❼ Sports
Ⓢ **Movie:** Friday the 13th Part V—A New Beginning (cc)

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** The People That Time Forgot (1977). Patrick Wayne.
❾ Jimmy Swaggart
⓫ Star Trek

12:15
Ⓝ **Movie:** Beyond the Walls

12:30
❹ Fridays
❺ Naked City

1:00
❷ Barnaby Jones
❾ **Movie:** Tale of Two Cities (1935). Ronald Colman, Elizabeth Allan.
⓫ Tales From the Darkside

1:05
Ⓗ **Movie:** No Small Affair (cc)

1:25
Ⓢ Jay Leno and the American Dream

1:30
❹ **Movie:** As You Like It (1936). Laurence Olivier.
❺ David Susskind
⓫ News
Ⓦ **Movie:** Room Service

1:45
❼ **Movie:** War Arrow (1953). Jeff Chandler, Suzan Ball.

2:00
❷ News
⓫ Star Games

2:30
Ⓢ **Movie:** The Incredible Shrinking Woman

2:50
Ⓗ **Movie:** Little Treasure

3:00
⓫ **Movie:** Second Chorus (1940). Fred Astaire, Paulette Goddard.

3:20
❹ Visiones

3:30
❺ World Vision
❾ **Movie:** Cobra Woman (1943). Maria Montez, Sabu.

3:50
❹ First Estate: Religion in Review

4:15
Ⓢ Secret of Bird Watcher's Bay

4:20
❹ News

4:35
Ⓗ **Movie:** Silent Rage

5:00
❾ News
⓫ Life of Riley

5:15
Ⓢ **Movie:** Innocents Abroad

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

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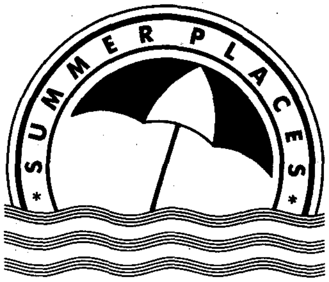

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For the very first time, Tarrytown House is opening its doors to summer sojourners. Just 19 miles from Manhattan, this celebrated English country estate, on 26 beautifully landscaped acres, offers the perfect base for your weekend goings-on.

Complete with mansions, secluded walkways, majestic river views, indoor & outdoor swimming pools and an all new, uniquely designed Fitness Center.

Call Pat Dannenberg: 212-933-1032 or 914-591-8200 for more detailed information.

TARRYTOWN HOUSE
East Sunnyside Lane • Tarrytown, NY 10591

Martha's Vineyard
Edgartown Great Pond
2 properties available for summer season. 4 BR w/guest house, prime location on pond w/access to south beach. Please call Wallace & Company R.E. 617-627-3313.

SUMMER RENTALS

Nantucket—Prime Summer Rentals. 2 wk minimum at $1000 wk and up. Best selection now. Open 7 days a wk (Sunday). The Maury People 617-228-1881.

Poconos-Buck Hill Falls—6 BR, 3 bth, resort privileges. $2000 per month or $5000 for the season. 305-694-0400.

Nova Scotia—House on 300 acre island. Sleeps six, fully equipped, motor boat incl, very private. Spectacular harbor. Brochure avail. $500/wk. 212-260-2748.

Rhinebeck Country Home—Lovely secluded 3 BR, plus barn on 13 wooded acres, pool, lg deck, hot tub. $1250 per wk from July 27—Aug 24. 212-221-8225.

Martha's Vineyard Summer Rentals
2—3 choice up-island locations
still available. 617-645-2628.

Instead Of Europe, Bayhead NJ—Turn-century, 8 BR Victorian, wrap-around porch, ocean view from almost every window. 6/15—9/15 . $23,000. Mon thru Fri 212-944-6340, Sat or Sun 201-892-5652.

Essex CT—Waterfront. Architect desgnd, floating home on island. All amenities avail incl swim pool. Stone's throw to historic vill, shops, restaurants. 3 BR, 2 full bths, kitch, spacious LR w/spiral stairs to LR, BR plus lge deck and balcony. 1 1/2 hrs/NY or Boston. $3000/mo from June 21. Option to buy. 203-767-0204.

Berkshires **2 1/2 Hrs NYC**
2 BR Swiss chalet furn apt. New construction. Elec heat, LR/wd stove, fully equipped kitch/dw, spacious sundeck on secluded mtn estate w/heated swim pool. Enjoy Tanglewood/theaters, long season to Sept 15. **212-697-5149, 413-528-0632.**

Kennebunkport, Me.—Wing of summer colony "cottage," ocean, porch, gardens; 2 BR, loft, 2 fpl, 2 bth. $15,000 seas. $6,000 mo. 207-772-0432 wkdy. 967-3633 eves.

WEST HAMPTON BEACH—Room w/ pvt bth for summer rent in new luxury condo. Water 1 blk, walk to village. Single/couple. Season $3500. 516-288-9533.

OCEAN COLONY
BEACH & TENNIS CLUB
Amagansett, NY. Lux accom, on ocean bch front, tennis cts, pool. Off season rates avail. For res call 516-267-3130.

Long Beach LI—1 hr Manh—fast trip. Beautiful decorator house, w/gardens, 2 BR, 1 blk bch, 1 blk bay w/marina, perfect for two adults; $7000 plus security. Mem day thru Labor day. No children, no pets, no groups. Call 10 am—5 pm 212-556-1623. Other hours 212-877-8785.

VACATION RENTALS

Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Main lodge, cottages. MAP/European. Peconic Hotel, Shelter Island 11965. 516-749-0170.

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swimming. Paddleboats, bicycles, free golf. Color TV. Tennis. Shelter Island 11965. 516-749-2001.

Beautifully Furnished—2 BR, 2 bth, balcony. On St Augustine beach in Florida. $525 per wk. Please call 201-584-3737.

Jamaica Villas—Lux holidays. Discover devine isl. Seekers/Finders 212-535-4515.

Aruba Time Share—Oct 19—26. Lux 2 BR, 2 bth, sleeps 6. Full space kitch and dining. On beach w/casinos. Also available for sale. 201-944-4227 after 7 pm.

Atlantic City—Famous Ocean Club condo. 21st flr, on bdwalk, nr Nugget, sleeps 4, full elec kitch, free park, tennis, hlth club, pool. Wknds or more. Avail all yr rnd. Owner, after 5pm 516-239-6059.

Atlantic City Area
LUXURY
Ocean Front Retreat
WKND SPECIAL TIL SUN 4 PM
$50/Person/Per Day/Dbl Occ
Hotel Service & **Free Limo**
Resvs **609-266-7459**

The Classified Ad—Sells your product or service. Especially when your ad appears every week in NEW YORK Magazine. Deadline: Monday for issue on sale the following Monday. 212-880-0733.

SUMMER SHARES
NEW YORK
212-880-0734

SUMMER SHARES

Easthampton—2 mature women seek 3rd to share lovely 3 BR, 3 bth hse, nr tennis, beach. Monthly/seasonal. 212-752-1237.

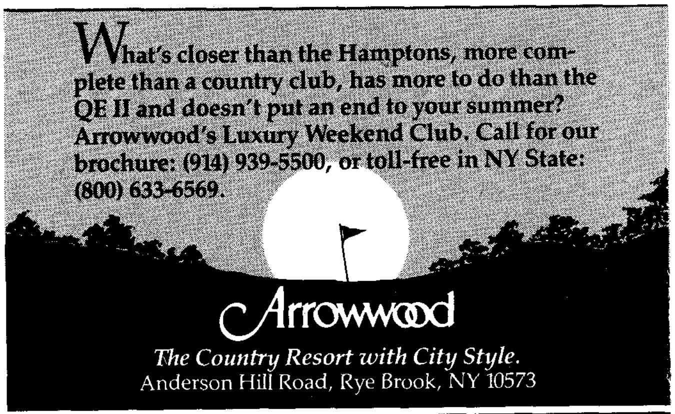
VACATION HOMES FOR SALE

FIRE ISLAND **SALTAIRE**
Quality in this magnificent 2 story contemp custom-built home, 4 BR, 2 1/2 bth, multi decks facing all expos, beautifully landscaped, best loc. $325,000.
JANE FRIEND, REALTOR
516-583-8763

Remsenburg—New 3 BR, 2 bth contemp priced to sell. Owner 516-288-1234.

Fantastic Getaway—Charming country home w/lake rights, 1 hr from NYC in Mahopac NY. 2—3 BR, LR w/stone fplc & spiral strcase, lge EIK, sun rm w/hot tub & huge deck on 1 acre. Nr swim, boat, ski. 212-535-5018, 914-628-6445.

ENDLESS SUMMER LUXURY

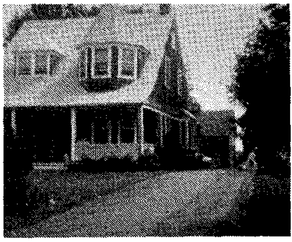


What's closer than the Hamptons, more complete than a country club, has more to do than the QE II and doesn't put an end to your summer? Arrowwood's Luxury Weekend Club. Call for our brochure: (914) 939-5500, or toll-free in NY State: (800) 633-6569.

Arrowwood
The Country Resort with City Style.
Anderson Hill Road, Rye Brook, NY 10573

NEW YORK REAL ESTATE

HOUSES FOR SALE/RENT
Nassau-Suffolk



BRIDGEHAMPTON CLASSIC

One acre near ocean, mature trees: 5 bedrooms, 2 baths, double living room, fireplace, dining room, country kitchen. 200 year old bar with brick floors, 2 bedrooms, two fireplaces. Generous terms, asking $380,000.

JACK DOUGLAS REALTY
516-324-1111

PARADISE IN AMERICA

6.8 pristine acres, located within 50 ft of the beach in Wainscott New York (E. Hampton) suitable for subdivision. $2 million.

EXCLUSIVE
SOLOMAN E. ANTAR
LICENSED REAL ESTATE BROKER
2845 Coney Island Ave, Brooklyn, NY 11235
718-934-0100

COUNTRY PROPERTY FOR SALE/RENT

ANDREW WYETH WOULD RECOGNIZE IT ON 51 ACS

PEACE & PLENTY FARM, A TREASURE! A Friendly Handsome Wyeth Turn of Century 5 Bdr, 2½ Bth House W/A Sense of Stability & Well-Being. Meadows, Woods, Fast Running Brook, "VIEWS' & the Shades of the Day Surround You, Your Marvelous Wyeth 2 Story Box Stall Barn w/Its Many Other Pluses. Several Out Bldgs. (Complete New Elect, Plumb., Heat, etc. etc.) $200,000

VALUED PROPERTIES
Specializing in "Unique" Properties
(914) 292-8222

The Classified—Use it to help your business do more business. 212-880-0734.

HOUSES FOR SALE/RENT
Westchester

Pelham Pelham Manor 29 min NYC

OPPORTUNITY

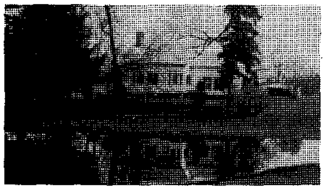
Solid brick, slate roof, C/H, colonial, 5 BR, 3 bth, den, rec rm, on large level land, which incl a CLAY TENNIS COURT which is also a sep buildable lot. Pelham Manor. Great Buy $515,000.

ANN DE SANTIS, REALTOR
4550 Boston Post Rd. 914-738-1360

BREWSTER, N.Y.

Beautiful country estate one hour from Midtown Manhattan. Nearly three acres of total privacy with gorgeous mountaintop views. Well landscaped, three bedrooms, two bathrooms, modern kitchen, carpeting, fireplace, full basement and more. Room for tennis court and pool. Move in for the summer. Near shopping, farms, but secluded and quiet. $239,000.

Call (914) 278-6087 eve., (203) 629-4722 days ask for Myles.



WARWICK, ORANGE COUNTY, NY

Authentic Saltbox built 200 years ago and unspoiled by time. 9 rooms, 3 fplcs (one with Dutch oven). On 2.2 acres with barn and pond. $179,900. More land available.

RAYNOR COUNTRY 914-986-1151

INSERTION ORDER FOR CLASSIFIED LINE LISTING

Ads are typeset solid in upper and lower case only. No indent spacing. First three words set in boldface type in upper and lower case. Phone numbers must include area code. Approximately 36 characters per line. (Count each letter, space or punctuation as one character.) Use punctuation marks for proper sentence structure. Minimum size is two lines.

Deadline: Monday at 5PM for issue on sale following Monday.

Commercial ads cost $36 per line for 1 time order; $29.50 per line for 2 consecutive weeks; $26.25 per line for 4 consecutive weeks.

Real Estate ads cost $22.25 per line (Flat Rate).

Strictly Personal ads cost $25 per line and $15 for NYM Box Number.

Name ____________________

Street Address ____________________

City ____________ State ____________ Zip ____________

Home Phone (for our records only) ____________________

Payment: Check ______ M.O. ______ MasterCard ______ Visa ______ AmEx ______ Card Number ____________

Exp. Date ____________ Signature ____________________

Ad copy:

Please place my ad under the following heading ____________________

Please place the following ______ line ad ______ time(s), starting in the ______ issue. (On sale ______.)

Classified Advertising Dept.
New York Magazine, 755 Second Avenue, New York, NY 10017

NEW YORK CLASSIFIED

New York Classified is a weekly feature. **Rates effective with the January 6, 1986 issue:** one-time ad, $36.00 per line; two consecutive ads, $29.50 per line per issue; four consecutive ads, $26.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box numbers. Display classified ads are available at $400.00 per inch. Complete rate card available. **Check or money order must accompany copy and be received every Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0735.** All ads accepted at the discretion of the publisher.

ANTIQUES

Manhattan Art & Antique Center—NY's largest antique center. 104 shops/galleries offering fine quality antiques, jewelry, furniture, etc. 1050 Second Avenue/56th Street, 212-355-4400, 7 Days.

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25 St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

Exquisite Wedding Dress—By Pat Kerr. Size 8-10. $5,000. Call 201-222-6905.

ANTIQUE CLOCKS—Finest selection
of American & English Grandfather
clocks, **VINTAGE WRIST WATCHES**
& other collectible clocks.
Fanelli Antique Timepieces, Ltd.
1001 Second Ave at 53rd St. 212-755-8766.

The Classified—Use it to help your business do more business. **212-880-0734.**

Appraisals—Insurance/estates/net worth.
Professional service/estimates free.
Dawes & Robinson. 212-517-3819.

APPLIANCES

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

Don't Settle For A Discount—Call with model. **516-783-3664. Phone Connection.** Air conditioners, video, TV, appliances.

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri, 9-5pm *with make/model number* for low price. **Pricewatchers, 718-470-1620.**

ART

Arts And Crafts Exhibit—Outdoors Saturday and Sunday, from 11am to 6pm. Central Park South (between 5-6 Aves.).

ASTROLOGY

NY Astrology Center—63 W 38, NYC. Books, lectures, charts. 212-719-2919.

AUTO/RENTALS

RENT A MERCEDES
Day, Weekend, Week
SL's & Sedans
Call anytime: 914-968-8200

Beacon Rental—Cargo vans $29/3 hours, $49 a day/40 miles free, 25 cents/mile. 15 passenger vans $75/first 100 miles free, 25 cents/mile. No extra insurance charge. 212-807-7600. 10th Ave. at 16th.

BOATS & YACHTS

July 3rd - 5th Harbor Events
EXCLUSIVE LIBERTY CRUISES
Public Invited: $95-$325 per person
(Group disc avail. Passenger limit 150)
6 hr: 10am-4pm, 6pm-Midnite in N.Y. Harbor
Eves incls dinner, open bar. Resv & dep req.
ANITORA TRAVEL, INC.
19 W. 44 St. NYC 10036
212-398-9350 ask for Steve or Neil
Agents/Brokers Welcomed

NEW YORK WANTS TO KNOW!

NEW YORK'S readers are the city's active, involved, upscale, professional men and women. People who are interested and interesting. People you want to reach.

Tell our 1.1 *million readers* about *your upcoming opening*, special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfair.

OUR NEW *ASSORTMENTS* SECTION

is spotlighted on page one of NEW YORK's classified. $36 per line, 2 line minimum. Display $400 per inch (space greater than 1 inch available in ¼ increments at prorated cost). AX VI MC 212-880-0735

Cruise/Party On Luxury Yacht—June 21. RSVP Soho Entertainment, 212-226-4576.

Murder Mystery Weekend—The Mohawk Conspiracy at the Holiday Inn, Amsterdam, NY. Weekend of June 6, $140-$160 per person. Info, 718-357-6570.

N.Y.H.R.C. Membership For Sale—Good through 9/87. $500. 718-332-0840.

Kenny Rogers, Tony Bennett—Julio Iglesias, Billy Ocean, Jackson Browne, Bob Dylan/Tom Petty, Simple Minds, Julian Lennon, Depeche Mode, ZZ Top. All Broadway/Westbury shows. Stretch Limos available; all events. 201-941-4805.

6th Annual Auction Of Orchid Plants—Manhattan Orchid Society. Sat, May 10, 10am-4pm. 128 W. 58th St. 212-757-0915.

THE ULTIMATE IN SOPHISTICATED ENTERTAINING

SPRING-SUMMER-FALL-WINTER
for business and social events in New York and vicinity is cruising on one of our two new sensational three-deck luxury yachts
"RIVERANDA" and "EMPRESS OF NEW YORK"
Perfect for special occasions for groups of any size up to 500 guests.
MANY SMALLER LUXURY YACHTS ALSO AVAILABLE
Superb Cuisine — Impeccable Service
WORLD YACHT ENTERPRISES
Pier 62, W 23 St & Hudson River
NY, NY 10011 • 212-929-8540

Cabaret Motor Yacht—Elegant social or corporate private events. 212-929-3585.

JULY 1-JULY 6 CHARTER SPECIAL
The N.Y. Oceanographic Foundation offers the use of its 54', luxurious, spacious motor yacht, the "Winsome", for the July 4 week festivities. The yacht and captain will be offered in return for a major donation to our organization. Phone 212-285-0955 between 9AM and 5PM.

NEW YORK'S PRESTIGE MARINA
Adjoining Battery Park City
& World Financial Center
Seasonal & transient berthing, yacht charters & excursions.
Liberty Landing
Pier 25, New York, N.Y. 10013
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CHARTER A MOTOR YACHT
!!! For your next special party !!!
GALA YACHTS
212-645-5195, 212-307-0985

Skyline Yacht Charters—4th of July '86. Worldwide vacations. 718-816-9227.

Rent The Purple Barge—For parties, special events and good times. 212-732-5020.

Elegant Yachts For Charter—Manhattan and LI Sound. 516-883-5022/5487.

Yacht Deja Vu—41' sloop with licensed captain. Accommodates 7 for private party. July 3 and 4. 516-938-5203.

North Star II Charters—Moonlight sails from City Island. Available July 3, 4, 5. Capacity to 98. 212-822-0945.

Manhattan Yacht Charters—Yachts available July 3 and 4, Statue of Liberty festivities. Complete party and vacation services worldwide. 212-772-9430.

Krista Dawn Charters—718-646-0787.
Charters available for July 3 and 4.
July 3, $150. July 4, Opsail $100
July 4, fireworks $225. Reserve now!

"High Energy's"—Moonlight party *cruises. Rsvns. now accepted for our 7/3-7/4* **Liberty extravaganzas!** 5/9-swimwear fashion show, 5/10-big band.212-828-2129

Cruise Manhattan—Private yacht, 2-8 guests, open bar, breathtaking views, wonderful service. 4th of July available.
212-869-7498

Tall Ship Just Made Available
Exquisite hand carved 126' motor sailer for July 4th week or part. Also other summer charters. 7 majestic sails 9 stories high, 3 galleys, fully air-conditioned, 7 tile heads, freshly decorated in Newport. She is super luxurious throughout. Up to 75 for day sail. Sleeps 8 plus crew. Dock space on East River.
Contact owner, 718-229-4500.

YACHTS & PARTIES
DINE
DRINK
DANCE
INDEPENDENCE DAY
(718) 894-9805

Gallant Voyages—Luxury yacht charters. Affordable elegance for business, parties and fund raisers. Call 201-944-4000.

Available for Charter Liberty Weekend
Up to 50 Passengers

HAMPTON PRINCESS LUXURY YACHT
212-679-5870 516-283-8105
Summer Cruises
• Private Parties • Luncheon •
• Dinner/Sunset • Moonlight Sailings •

LIBERTY LIGHTING PARTY—July 3rd
90' VIP yacht, Manhattan dock. 5-11 PM
Open bar, gourmet dinner, music.
Corp/indiv rates. NY Seen 718-273-4436.

An Official Vessel Of
The Statue Of Liberty Foundation
308 Ft. motor vessel - **one of the largest and safest vessels in the harbor.** 4 decks of entertainment, deluxe beverage service and complete gourmet meals. Evening of 7/3, 6:30 PM through midnight, $550 per person. Day of 7/4, 8AM through 3PM, $550 per person. Evening of 7/4, 6:30 PM through midnight, $600 per person. Group rates available, call 201-267-0777.

BUSINESS OPPORTUNITIES

SANTA FE, NM
OPENING SUMMER '86
A festival Marketplace known as Las Tres Gentes, 27600 sq. ft. of leasable space specializing in food & services. Located a short walk from the plaza. WANTED: Specialized restaurants, spices, fish, cheese, shoe repair, specialty bakeries; one 1900 sq. ft. unique multilevel restaurant site available.
For leasing information call:
Tom McMenemon, 505-984-2192.

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GET A CERTIFICATE
In Career Counseling
Summer Semester at 114 Fifth Ave.
Learn how to get & keep clients.
Come to our FREE Career Information Evening & hear more about this new, comprehensive training program.
RSVP only. Thurs., May 15, 6:30-7:30 p.m.
Call 212-741-7150 for brochure.
FEGS/Queens College
114 Fifth Ave., 11 flr. NYC 10011

CHILD CARE

Mothers' Helpers Placement Service—Live-in child care. Call 212-838-0722.

CLEANING SERVICES

Plaza Nurses And Domestic Agency—Established 1955, serves the entire metropolitan area with baby nurses, sleep-in maids and reasonable day workers. Cal 212-466-1662, 718-327-2290.

Little Elves, The Professionals—House and office cleaning. 212-674-2629.

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

CLEANING SERVICES

Maids Unlimited—Heavy/light/construction cleanup. Equipment available. Bonded. Party help. 212-838-6282. Established 1959. Corp. accounts invited.

Trent Cleaning Service—Heavy cleaning specialists and professional maids for your office or apartment. Bonded and insured. Free estimates call **212-619-6262.**

Bob Dellacona's Maid In New York—We clean up! 212-777-6000.

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

IMACUCLEAN—Wax we floors,
Wash we walls. Clean we all from baths
to halls. **Call us now! 212-620-9030.**

COUNSELING

Infertility/Adoption Counseling—Professional guidance and understanding to help cope with the emotional stress of infertility. Women/couples. 212-371-5972.

Crisis Normalization—A short-term therapy with long-term results. This new therapy has helped hundreds out of crisis and back to life. Individual, family and group. East Side Center for Short Term Psychotherapy. 212-570-6664.

Potsmokers Anonymous®—Call for open house information. 212-254-1777.

Gay Married Men's Group—Call 212-864-4122, 11am-1pm, Tues, Wed, Thurs.

Panic Attacks/Agoraphobia—Therapy, your home or mine. 212-744-1779.

COMMUNICATION/VIDEO

First Take Productions—High quality, creative edit. See demo! 212-496-7405.

Steve Greenberg Video—Experienced! Professional! References. 212-986-6578.

EDUCATION

College Scholarships—Guaranteed results! 1-800-872-1221 ext. 6020.

Dissertation Research—Writing, Editing by professionals since 1972. Academic Research, Inc. 201-939-0252.

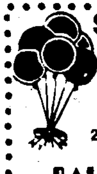
Speak Chinese!—Classes in Flushing - "NY's other Chinatown." Near No. 7 IRT, last stop. 718-358-9787.
Next 3 month term May 15-Aug15.

ENTERTAINMENT

Yenta-Gram®—Nagging Yentas deliver outrageously funny Yenta-grams, the telegram that delivers guilt. 212-475-0566.

Facepainting -- Glittering Elegance—Great fun for all ages - 212-255-9540.

PSYCHICS FOR AGES 7-70
Parties/Corporate/Individuals. Readings and shows. "Fascinating!" 212-599-7576.



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Custom balloons, Chocolate anythings
Complete parties, entertainment
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7 Days • Same Day Service
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NATIONWIDE

BASKETS EXTRAORDINAIRES®
FOR MOTHER'S DAY
Give something truly extrordinaire created by New York's most celebrated gift givery. A basket full of choice gifts & gourmet foods, ribboned & bowed, exquisitely arranged & delivered to Mom.
Custom Gift Baskets 212-496-9510 from $40

Hypnosis, ESP Show—"Amazing," "Incredible," "Hilarious." All occasions. Call: Zordini. 516-759-3434.

Shows—This Is Your Life, 1 man bands, comics, square dance. 718-763-1327.

Caricaturist/Comedian—Quick, colorful, crazy, and cool. Russ. 914-834-4079.

Dr. Rooth Impressionist—Personalized, hilarious therapy for any party. Call for sample. 718-961-9489.

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EASTERN ONION

LOONEY BALLOONS
Delivered by our famous GORILLA or RED TUXEDO-CLAD Messengers
SINGING TELEGRAMS

Gorilla-Gram® Saucy Secretary® Naughty Cop® French Maid® Pink Gorilla®
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All major credit cards Serving NY LI NJ CONN

ENTERTAINMENT CONNECTION
Mime, music, magic, and much more...
212-534-7277

David Fletcher Does Magic—Exciting fun for all events. 212-246-2438.

Catered Characters—Superbly sophisticated jugglers, mimes, magicians and special theme characters. **212-781-1440.**

Yiddish Gorilla And Schmata Hari—Bag lady. Gorillas. Belly. 212-741-0018.

Caricatures: "The Best"—Award winner. Jon Bailis. 212-243-3439.

Top-Rated Caricaturist—Private, corporate, on paper or T-shirts. 516-931-0722.

NASSAU 516/489-8963
MANHATTAN-QUEENS 212/619-3424
CREATIVE BALLOONS
Chocolate Chip Roses•Chocolate Pizza
Special Attachables•Nationwide•Party Dec.
SAME DAY SERVICE 7 DAYS A WEEK
24 HR. DELIVERY

Suggestive Mr./Ms. Magicians— Strippers/Belly. "Tasteful!" 212-599-7576.

Sexy Adult Balloons—Personalized. All occasions! Boxed. 212-599-7576. "Cute!"

Bubby® Gram—"Jewish Grandma," with chicken soup. Hilarious comics, celeb. clones, wacky strippers. 212-570-2779.

$23 Bouquet Of Balloons Delivered!—NY/LI. 7 days, 9am-10pm. 718-763-6371.

Movie Madness®—Zany director leads guests in a hilarious, custom written skit. Adult, Mitzvah, 16's. 212-996-9859.

Murder Parmesan—Die laughing at a murder mystery evening. 212-794-1393.

Computer Portraits—All parties. Sweet 16's, Bar Mitzvahs, etc. 718-209-0070.

BELLY-GRAMS UNLIMITED
Strippers, Gorillas, Balloons, Hula, Fortune Tellers, etc. 212-475-6363. MC/VI.

Professional Balloon Decorating
Absolute lowest prices. 5 boroughs.
Bouquets. **212-473-6700, 718-273-5800.**

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2 Flights Daily
Rise & Float
BALLOON ADVENTOURS
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1-800-523-7815 (NOT New York State)

Painless Caricaturist—Gag cards, cartoons. All occasions. 212-675-5595.

Unique Bellygrams—Strip, Gorilla, clown, magic, tarot, hula. 212-371-1507.

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

The Balloon Spot—Absolute lowest prices in town! Stop in or phone, 212-724-0040. Vi/AE/MC. Same day/free Manhattan delivery. 125 W. 72 St., NYC.

Les Howard's Fantasy (Photo Favors)—Brochure. 914-783-2185, 212-517-7870.

Jon Steinfeld, Magician—Extraordinaire. Parties/groups. Entertains with cards, coins, video available. 212-460-8067.

A Tisket A Tasket®
Says: Lounge at the pool, breakfast in bed, work late at the office, soak in your hot tub. Still send the most wonderful gifts you've ever given. 8 Nat'l Publications & The New York Times suggest you end the boredom of balloons, fruit & flowers. Send:
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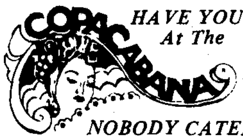

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Bagels, Nova, And Thou—Pretty, Park Ave. blonde, chic, 45, slim, professional, wealthy, passionate, involved in Jewish charities, art, theater, music, seeks preppy Jewish MD or LLB. PS doesn't have to like bagels. NYM B765.

Handsome Surgeon Entrepreneur—With heart of gold and mind, body to match. Dreams of a sensual, stunning, caring, tall Jewish lady up to 31, non-smoker, to love and honor forever. I'm a sensitive, ultra-successful MD, 30's, slim, artistic. Note/photo, a must. NYM B774.

Handsome, Young Doctor—Under 30, MD, successful, slim, athletic, musician, unconventional, cerebral, seeks naturally gorgeous (no makeup), female counterpart, who is complex, playful, deviant, a jock, over-educated and outdoorsy. Photo, essential. NYM B775.

What More Could You Ask For?—Than charm, style and good looks in a trim, shapely lady of 38 with integrity and warmth who is bright, vibrant and witty. You are a 30's-40's, successful, interesting, handsome, non-smoker. This lady is for real. NYM K337.

Good-Looking Tall Attorney—Seeks a woman with large muscles and a large heart for one-to-one relationship. Any age or religion. I'm sincere, athletic, Jewish and 32. Let's meet for lunch, we'll arm wrestle for dessert. POB 1105 FDR Station, NY, NY 10150.

Modern Orthodox Lawyer—5'3", 31, witty, handsome and good listener, seeks funny, sensitive, never-married lady to share ideas with. NYM V833.

Warm, Affectionate, Intelligent—Very attractive, 40's lady would like to meet handsome gentleman, 6' plus, 48-55, non-smoker to share cultural/outdoor activities friendship/true love. Bio/photo. NYM V854.

Attractive Greek-American Female—Vivacious, 40ish, seeks attractive male, 45-55. Send recent photo. NYM K361.

PICTURE YOURSELF IN STRICTLY PERSONALS

Show your best face to NEW YORK's most sophisticated audience. NEW YORK Magazine is now accepting a color photograph to accompany your advertisement in Strictly Personals.

Cost: $500.00 for a color photograph and 12 lines of copy.
Additional copy is available for $25 per line (36 characters/line).
Deadline: Three weeks in advance of on-sale date.
Information: Karen O'Neil, Classified Ad Manager, 212-880-0736.
Pictures must be in color and of good quality and must be verified.
All photos are accepted at the publisher's discretion.

What Does A Woman Want?—Freud never knew, but the woman who advertises in *Strictly Personals* does. A brief description of your interests and personality, plus a color photo, will capture the eye of New York's most eligible bachelors.

Man Seeks Woman—And there's not a better place to find her than in *Strictly Personals*. Every week 10,000 letters come in from NEW YORK's readers. Looking good and looking for a partner? Place your photo and ad right here!

Pretty, Thin, LI—Jewish businesswoman, 30's, financially secure, educated, witty, non-smoker. Seeks attractive, slim man, 41-51, over 5'7", financially secure, witty, educated, fun-loving, stable, for relationship. Phone/photo. NYM V848.

Hello NJ Ladies—This handsome, straightforward, successful, Jewish, blue-eyed, 28, 5'10" male invites your note, friendship, maybe more. Photo appreciated. NYM B786.

Wanted: Business/Professional Man—Successful, Jewish, 48-58, 5'9" or taller, well-dressed, well-groomed with good sense of humor. Reward: Very pretty, 5'5" blond, brown eyes, shapely and realtor. I'm romantic, stable, thoughtful and accustomed to an elegant lifestyle as well as a simple one. NYM T788.

Celebrity Professional, Tall—6'1", very handsome, athletic, financially successful, extremely bright man, seeks tall, 5'9" or more, blond beauty, 20-30, with mind and soul. For city fun and Caribbean weekends. Photo/note/phone a must. NYM V851.

The Beauty Of Success—Don't get scared, I have it all except for love. Stunning, sexy, sophisticated, romantic, psychotherapist, financially-secure, Jewish, 40-year-old woman. My passions are music, theater, art, fun and laughter. Dying to fall in love with a handsome, successful, loving, 40-50-year-old Jewish non-smoker. Photo, please. NYM T811.

Semi-Retired Professional Male—5'9", 40, young looks/interests. Seeks witty, attractive woman; age less important than attitude. NYM K334.

Comely, Jewish, Class Lady—Young 54, desires eligible male who loves the good things in life. Bio/phone. NYM B782.

Under Quarter Century—Irish Catholic MBA, lower Westchester commuter seeks male counterpart for walks in the sand and under the stars. NYM V849.

Raven-Haired Beauty—With style and class, soft but dynamic, warm and witty, with a caring heart. Enjoys the arts, travel, interesting people, all that NY has to offer and the quiet of the country. Seeks successful, sophisticated, (com) passionate, sharing Jewish gentleman, 35-45, for committed relationship. Bio/phone/photo. NYM B788.

Heart Of Gold—Professional Jewish male, 34, slim, 5'8", warm, witty, athletic, down-to-earth seeks professional Jewish female, 28-33, with like qualities for lasting relationship. Note/phone, photo optional. NYM T789.

Wanted: Alive And Laughing—Trim, sexy, sensational male, mid 20's-30's, to share all. I'm a 23-year-old vivacious female who loves to have fun. I enjoy comedy, dancing, skiing in the mountains, playing on the beach and you? Phone/photo. NYM K341.

Pretty, Petite, Blond Lady Lawyer—Warm, non-smoker, widow. Digs jazz, ballet, swimming and giggling. Seeks attractive mensch, 50's vintage, to share friendship and romance. NYM T790.

Very Special, Classy, Attractive—Black female, feminine, warm, selective, 37, 5'5", shapely. Seeks attractive, intelligent, caring man for sharing and a meeting of the heart. Photo a must. Phone and bio, please. NYM V836.

63-Year-Old Runner—Divorced, 5'8", 150 lbs., seeks pretty woman with slim but curvy figure, who is extroverted but sincere. I like it all. Photo/phone, please. NYM T817.

International Successful Businessman—Very handsome, 5'9", 140, athletic figure, 40's, European background, Jewish (non-religious) with style, charm and warmth, educated and intelligent, upper class, recently divorced, loves to have genuine fun, interested in response only from a real beauty, your looks are specifically on the level of a beautiful cover girl, your figure clearly in line with those of a top fashion model, 25-35, above 5'5", white, without children, upper class, very warm and feminine in personal life, emotionally stable. Please respond only if you can identify with the lady described above and are inclined towards romantic marriage. Kindly add phone number. Since I'm aesthetically sensitive, a clear photo will be most welcome. Your letter is to be dealt with in respect and absolute confidence. NYM B810.

Swedish, Beautiful, Blond—Former model with class, Ivy grad, 37, loves to give. Seeks caring, successful man for relationship and romance, 40-65. NYM T815.

Attractive, Young, Sensitive—Athletic lady looking for a professional man, 25-37, who is attractive, successful, fun and athletic. Photo/phone. NYM K359.

Skinny· Ugh!—Tall, Ivy, athletic, okay-looking, funny entrepreneur, 42, seeks a very voluptuous but fit lady who is sensitive, bright, unpredictable. NYM T784.

Chinese Lady Wanted—Well-educated, 30's, slim. By loving, successful, Wasp, Ivy grad. Note/photo. NYM K335.

Successful Intellectual Male—49, witty, whimsical and wise, seeks female intellectual, beautiful and unwise. Photo/letter. NYM K336.

Handsome—Intelligent Asian man, 25, seeks slim lady for romance. NYM T785.

Adonis And Aphrodite—Again we passed by each other and were sorry we said nothing. Although even more beautiful inside we are outwardly striking. I am a successful stockbroker, a singer/songwriter, athletic, 28, 5'9", and extremely handsome with dark hair and green eyes. You are an ambitious and "extremely" beautiful woman, 21-26, 5'5" plus, and very natural, relying on little if any makeup. Foremost we are faithful friends with the biggest of hearts. We are very intelligent and philosophical but not obnoxiously so. We love to have fun, enjoy the arts and have great senses of humor. We are spontaneous and adventurous but are just as at-home with romance, cuddling or a good book. We are self-reliant but aware that human interaction, especially mutual loving is the greatest source of fulfillment. Believe me, this experience is as weird for me as it is for you. Let's not pass each other by again! Letter and recent photo a must, will reciprocate. Non-smoker preferred. NYM K344.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Blond Italian Beauty—PR exec, slim, 5'7", 35, seeks handsome, tall, sophisticated European type Christian male, 30's-40's. Photo/phone. NYM K343.

All This And Brains Too—Beautiful brunette, 25, 5'5", Phi Beta Kappa, sophisticated, financially secure, athletic, witty communications professional, has it all. Except someone to share with. Seeks man, 26-36, with same characteristics and warm, caring smile to share movies, theater, Central Park, Bloomingdales and quiet evenings at home. Extra credit for movie buffs and anyone who can beat me at Trivial Pursuit. Note/phone/photo. NYM K345.

Late 50's Gentle Man—Seeks slim, warm, tactile woman, mid 40's to early 50's, to share music, dancing, and walking life's path together. Bio/photo. NYM B789.

Tall Handsome Investment Banker—Early 30's, seeks Asian-American woman, 18-30, to share broad interests, ranging from classical music to tennis. Photo/phone. NYM B790.

Dynamic Jewish Male—38, very successful, attractive, bright, humorous, warm and caring. Seeks very attractive Jewish female, 25-35, who's successful, sincere and secure. I am a true romantic seeking a true romance. I love the beach, boating, candlelight dinners and weekend getaways. Photo and phone a must. NYM T792.

Ahoy There!—Pretty, 5'9", lithe, sailing female, sensitive, romantic, secure, varied interests, seeks same in my captain, 30-45. Photo/phone. NYM B791.

Delectable, Brainy Journalist—Seeks dynamic male, 45-55, to challenge her mind, win her heart. NYM K342.

True Love—Remote but possible. I'm a confident and hopeful man, 46, professional Manhattanite looking for beauty to behold, a hand to hold, a warm body and a lovely smile. If you're the one, send note/name/phone, photo? NYM T793.

And She Was—31, smart, upbeat, MBA, NYC, lapsed Catholic, Boston roots. Wants: a beach house, Jane Pauley's job, a BMW, a good man. NYM K353.

To Be Or Not To Be—The recipient of a phone call from this pretty, petite, 31-year-old, Jewish woman? If you are an attractive, intelligent man with a noble mind, seeking outrageous good fortune, that should be a very easy question. Bio/photo/phone. NYM K326.

Shy, Quiet, Sensitive—34, 6', 155 lbs, not bad-looking. Likes movies, baseball. Seeks attractive lady. Can be younger/older. Phone/photo/bio. NYM K327.

Natalie Wood Type—Beautiful company president, MBA, 35, smart and sexy with loving heart, wants tall, gorgeous, wealthy man, 36-46, to enjoy life. Bio/photo/phone, please. NYM K347.

Romantic Professor/Consultant—Young 58, 5'8", interests: music, nature, travel, keen minds and wit. Seeks charismatic female, 40-52, slim, non-smoker. Letter/photo/phone. NYM T797.

Westhampton Weekends—Tall, artistic, athletic female, 30's, seeks male for adventure. Phone/photo. NYM K348.

Lovely Chubby Lady—30, seeks handsome, chubby NYC man, 28-35, for weight loss focus friendship through intense physical activity. Phone/note. NYC T778.

Cute Manhattanite—Warm, sensitive, petite, looking for energetic, sports-oriented loving counterpart, 35-50. NYM T779.

Where Are You Hiding?—This pretty, slim, 5'4", bubbly, divorced Jewish NJ mom, 34, is looking for you. You are warm, sensitive and successful and want to share life, love and laughs with a caring responsive woman. Please send note, phone, photo optional. NYM T786.

Looks And Substance—White male, 31, Catholic, professional, successful, never married. Wishes to meet a special lady under 35 for fun and romance. Photo, please. NYM T787.

Unique CT Woman—Vivacious and very attractive green-eyed blond, a slender 5'10", 39, mother of one, executive. Seeks man, 38-48, of comparable good looks, character, intelligence and sophistication to share sense of humor, joie de vivre, desire for commitment. If you are warm, articulate, honest, open, creative and value these qualities in another, please answer with note/photo/phone. POB 137, Darien, CT. 06820.

North Jersey Male—46, Wasp, 5'8", seeks marriage and family. NYM K339.

Wanted:—Tall, professional, athletic, gentle man of character and charm for an attractive, successful, fun-loving, 5'9", 31-year-old, Christian female. NYM K338.

Professional Bachelors Needn't Apply—To this pretty, dynamic, bright, professional, modern Orthodox Jewish woman. I am both fun-loving, adventurous and witty and also kind, sensitive and a good listener. I enjoy long walks, dancing, theater, movies, dining. If you're an attractive, successful, strong yet gentle man, 34-43, romantic, funny, have a good heart and are seeking good company and commitment, I await your reply. NYM B785.

Rare And Beautiful—31, 5'9", model-like Italian-American, divorced. Been on a road less traveled with a wonderful sense of humor, warm heart and dazzling smile. Emotionally, financially secure and happy. Seeking tall, mature, professional man of true integrity, self esteem, with a passion for life. No substance abusers. Looking for serious relationship possibly leading to marriage. Photo, a must. NYM T791.

Beach—Only if you're real pretty and sensual, I'm 38 years, very good-looking, 5'11", blue eyes, long curly hair, have great ocean beach house, reside in NYC, lots of love to share. Women under 5'4" do not answer; women over 33 years do not answer. I'm financially secure. Repeat, must be real pretty, photo a must, let's try for long term love. NYM B777.

Handsome NJ Exec—31, 6', trim, very successful and exciting, seeks younger, lovable, romantic female. NYM K328.

Physician—Seeks attractive, Christian, professional woman 24-32, in Manhattan or Westport area - someone who is down-to-earth yet enjoys the finer things in life. I am 41, warm, unpretentious with good sense of humor, secure and ready to share life. Phone/photo. NYM K329.

Wonderful But Wicked—Enjoys the good things, fitness, passion for photography. Looking for sensual companion to share the above. Reply with description of yourself and thoughts. Photo most important. NYM B787.

If You Are Looking For—A sincere relationship with possible marriage, here I am. Divorced Jewish male, 48, tall, slim, nice-looking business owner, menschy, seeks haimisheh woman, earthy, slim, attractive, warm and kind. Children warmly accepted. Photo, a plus. NYM K340.

Professional Asiatic Widow—Girlish 49, seeks white male, 45-55, for sincere relationship. Bio/phone/photo. NYM K323.

Exceptional Man—50, seeks spectacular woman, 30s. Excellent photo. NYM T777.

Handsome, Successful Male, 31—Seeks petite, truly beautiful female for fun, sun and more. Photo. NYM K324.

Attractive Black Female—Exec, early 40's, enjoys life to the fullest seeks non-matrimonial relationship. NYM K325.

New England Lady—Writer, 30's, seeks good man who is sensitive, sharp, rugged, likes animals, outdoors, good music, conversation. NYM K330.

Big, 6'2", Male Teddy Bear—Needs your cuddling! Seeks non-smoker, 29-39. I'm clean-shaven, full head of hair despite frequent haircuts, warm brown eyes, professional, 54, strong desire to share conversations, humor, emotions and deeply sensual physicality for lasting relationship. NYM K331.

The Woman With Something Extra—I'm bright, artistic, lovely, sensuous, 40 and a single mom. If you are a successful, caring, open, adventurous, non-smoking, sentimental, Jewish man who wants his life to include the warmth (and tumult) of family, let's meet. Maybe we'll start something special. NYM K332.

Great Neck Lady—Would like to double her pleasures. If you are in your 50's and enjoy tennis, music, dancing, golf or walking on the beach and are eager to connect with a classy, Jewish, attractive, warmhearted lady you will want to meet me. NYM B794.

Male, 36—Sensitive, cute and boyish, athletic, enjoys outdoor activities, skiing, travel, sailing, etc. Looking for warm, attractive, slim and petite lady for lasting relationship. Photo/phone. NYM B795.

East Hampton-Based—Bright, successful professional, close to sea and earth, strong, gentle, secure, hand-holder, tall, attractive, Nautilus-trim with class, non-smoker, no illness (ever), good with children, seeks similar companion. Prefers active, ectomorph with natural red to blond hair. Photo/phone/bio, exchanged. POB 374 East Hampton, NY 11937.

Interesting—Gentle outdoors-oriented female sought by creative, spontaneous, intuitive, slim Jewish male, 6', non-smoker, age 25. NYM T782.

Berkshire Enthusiast—Earthy, energetic, attractive professional woman, equally at home at a psychoanalytic conference or a country auction, seeks successful, Jewish, professional man, 40-50, with warmth and insight, for marriage, family, travel, the works. NYM T783.

The Urban Schizophrenic—A crazy guy with a Wall Street exterior. Successful, handsome, Christian, early 30's, into sailing, golf, tennis, skiing, old movies and fine wine. Seeks bright, educated, athletic, attractive woman in 20's. NYM T799.

Successful Entrepreneur Seeks—One intelligent, attractive woman, 24-35, who understands that life is measured by the quality of love within it. Photo/feelings. NYM B797.

Attractive, Refined, Secure, Slim—Lady, socially acceptable, cultured, active, varied lifestyle. Would like to meet mature man with same. Bio/phone. NYM T800.

Off-Beat Humor, On-Target Values—Warm, honey blond, pretty, Jewish female, 31, 5'7". Frenetic Francophile, loves travel, painting, ballet and working out. Seeks tall, bright, energetic professional man to share interests and zest for life. Letter/phone. NYM B798.

Slim Male, Terrific-Looking Runner—30, child therapist and nighttime blues guitarist seeks a down-to-earth beauty who likes to laugh. Photo. NYM T801.

Good-Looking MD, 33—Trim, humorous. I'm exciting in the clinches and reliable in a pinch. Seeks pretty, bright, sexy woman with a sparkle who laughs and loves. Photo appreciated. NYM B799.

Transplanted New Englander—Pretty, professional, sensitive, young 40 with an open fun-loving approach to life. Enjoys skiing, running, dining, antiquing. Seeks similar single man, 35-45, who is equallly as open and interested in sharing himself in a committed relationship. Non-smoker. Bio/phone/photo. NYM T802.

One-Man Woman—Stunning, 5'5", green-eyed blond Jewish widow, late 30's, great figure, own business. Fun-loving, sweet yet sophisticated, ready for sharing again. Seeks successful, non-smoking, quality man. Only the serious need reply. Phone/photo, please. NYM K350.

Loving Companion—With a passion for ideas, wanted for committed and caring relationship. Very fine-looking man, 38, PhD, inventive, romantic, tender and playful, seeking elegant and refined woman. NYM B800.

Woman Of Quality—Beautiful, elegant, tall, slender, successful, PhD, psychologist, Jewish, 41, with lively sense of humor, many interests. Seeks attractive, sensitive, intelligent, marriage-minded man, 38-52. Photo if possible. NYM T803.

The Brady Bunch Dream—Single parent female, seeks single parent male, to join forces and resources. NYM B792.

Out-going Successful Exec—Witty, attractive male, Jewish, 33, seeks relationship with down-to-earth, pretty, bright, warm lady, 26-33. NYM T795.

Dark-Eyed Beauty—Greek descent, looking for attractive, compatible mate, 29-39. Photo/phone. NYM B793.

White-Haired Male—NY, wishes to assist slender, happy, sensual female in getting past the rough spots of life. NYM T796.

30-Year-Old, 6'—Jewish, happy, handsome, slim, athletic, marriage-minded, established businessman seeks honest, sincere female, 20-28, to create a beautiful, meaningful life. NYM K346.

STRICTLY PERSONALS

Handsome Romantic—Professional Man, 35, youthful, athletic, non-smoking, slim, affectionate, looking for a serious relationship with his female counterpart. I enjoy life and exploring new ideas, places, music, culture and people. Bio and photo. NYM T763.

Substantive, Good-Looking—Man, 32, wants to fall for great career woman who doesn't want kids. POB 1941, NYC 10185.

Devilishly Handsome—Boyishly Charming (or is it boyishly handsome and devilishly charming?), reasonably successful, very athletic but always humorous, sensitive, 31-year-old, Ivy League attorney, would love to meet a naturally pretty, pensive, slim, athletic, intelligent woman over 24 for whom I can lasso the moon and who won't find it strange that I saw (and enjoyed) Pinocchio last year. Letter/phone, photo optional. NYM T765.

Affectionate, Attractive, Petite—Successful white female seeking tall, single, male counterpart (30-45). Please love skiing, dinner out, opera and playing tennis with a beginner. Photo/bio/phone, please. NYM T766.

Shy But Pretty!—Petite, out-of-state brunette seeks one over-30, successful man to meet in July. NYM K305.

My Aim Is True—Sensitive, attractive, successful Jewish lawyer, 28, 5'9", enjoys movies, theater, athletics, cooking, beach and country. Seeks similar woman, warm, intelligent, funny. Note/photo helps. NYM T767.

Spanish—Professional female, 30, 5', 125 lbs, former model seeks Spanish or Jewish professional male, 30-42. NYM K306.

NYC Actor, Teddy Bear—38, 6', 300, seeks woman, 20-40, to create and rehearse romantic scenes. Must be witty, slim, creative. Let's put some scenes together. Photo/phone/bio. NYM B766.

Intelligent, Distinguished Man—Articulate, witty, friendly, Ph.D, doing interesting, vital work - I am also an amateur novelist, and enjoy literature, classical music, lively conversation; I am in fine shape, handsome, 6', bearded, with brown hair and eyes, 40. I seek a rare, lovely woman, extremely bright, beautiful, and warm, clever, but not caustic; cultured, yet not pretentious, interested in the arts, of American or European origin, preferably not a smoker. Age: late 20's-35. Note/photo. NYM K307.

Great Catch Awaits!—Handsome teacher, 37, muscular, seeks a trim, pretty gal, 25-32, Jewish, with photo. NYM K308.

Woman Fled Nebraska—Seeks socially-aware, balanced man. Sense of humor, 30's. No stereotypes. NYM B767.

Single Male, 41—Jewish, 5'7", non-smoking, thoughtful, professional whose likes range from books to movies, from Gershwin to Gooden, would like to meet a petite lady, 27-37, who is warm, witty and wise. Please write. NYM K309.

Big Green Eyes—Attractive, bright, warm, successful Jewish Manhattanite seeks sincere, honest relationship with intelligent, nice-looking, fun-loving, self-made man, 30-45. Photo/note. NYM T751.

Wanted: Art Dealer/Consultant—Who is beautiful, blond and brown-eyed, for special relationship with very successful FSE entrepreneur. Candidate must exude melancholic sensuality and be about to achieve career, success goals. She should be 31, warm, intense, vibrant, travel-minded and maintain a take-on-the-world attitude. Expert tennis and skiing are required, along with NYC life, and tolerance for growing, changing, 41-year-old suburbanite with equivalent qualifications. Phone/photo/bio. NYM B768.

Bored Executive Seeks Gal—For fun, friendship, wine and dine, 25-35. Include photo. NYM K310.

Renaissance Woman 29—Very attractive, funny, intelligent, warm, dynamic, ambitious. Seeks male, 29-39, with similar qualities. Photo/note. NYM K311.

Female Entrepreneur—Adorably irreverent, good-looking 28, seeks, 30 plus, lovable, confident, sexy, healthy, Jewish man with style and humor, not easily intimidated. Photo/phone, a must. NYM K312.

Bubbly, Spicy Saucepan—Seeks strong, solid lid for years of gentle simmering. Me, 35, cute, witty. You, 35-45, non-smoker, warm Jewish man. NYM B769.

It's All True—Very handsome, very bright, successful, self-employed, funny, funky, green-eyed, trim, athletic, honest, educated, divorced, Waspy, worldly, winsome man, seeking a very pretty, very bright, 25-35, informal, irreverent, ironic, understated, classy, confident, sassy, sexy, slim, successful, sensitive woman. If you really meet the specs, come play at my beach house. Note/photo/phone, please. NYM B770.

Blue-Eyed Beauty With Brains—25, Jewish, Ivy grad, designer. Am slim, sexy, adorable, athletic (tennis/ski), down-to-earth and fun-loving. Seek tall, handsome, athletic professional male with charm, culture and terrific sense of humor. Photo. NYM K313.

Beautiful Brunette—37, great figure, 5'5", 118 lbs. seeks handsome male for love, marriage and fun. Photo! NYM T752.

Warm; Fun—Jewish female, 32, attractive, tall, irreverent, bright, personable, lawyer. Seeks bright, laughing man under 40. Bio/phone/photo. NYM V852.

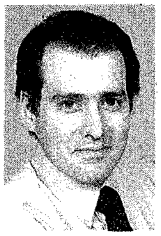
Classy, Very Pretty Woman—Warm, sense of humor, Ivy-educated, loves the arts, books. Seeks male counterpart, 40-52. Photo appreciated. NYM T753.

Okay Why Not—Warm, kind, sincere Jewish male, 31, with good sense of humor. Business executive, athletic, loves tennis, and well-cultured. Live at the shore but enjoy the city. Appreciates the real things in life. NYM K288.

Spring Fever Gotcha?—Me too! Lovely CT lady, early 50's, 5'7", educated, intelligent, wants to share her spring and summer with a special man, 50-65, willing to take long weekends, laugh and be happy. Are you ready for that? NYM K289.

Very Special Woman—Successful exec, loving, compassionate, cultured, world-traveled, young 48, tall, trim, attractive, seeks compatible, emotionally-mature man, in touch with his feelings, to share art, joie de vivre, friendship and whatever else. NYM K291.

I Wasn't Always Like This—Playwright/actor, tall, trim, winsome 37, slightly off center, lover of dogs, cats, chickens, baseball and chopped liver; actively working towards magnum opus. A peach in pursuit of aplomb, pretty, slim and sprightly female for theater, sunsets, fireworks, outrageousness, QXR, PLJ and conversations at midnight. Attention nonsmokers if you're within the sound of my voice act now and I'll even throw in the amazing Veg-a-Matic. You've already seen mine so please show me yours—photo that is. NYM V900.



Robin Hood—30, 5'11", Yalie, possessed of wit, assurance, guts, and a fine tenor voice, with terrible powers of bitterness and irony tempered by his nice gift of gab. Self-made, self-employed. Thinks he's a howl. Seeks attractive, hilarious woman. Open-minded. NYM B686.

Pretty, Slim Redhead—Divorced mother, great eyes, quick wit, sense of humor, would love to meet an over-30, tall, good-looking, trim man for fun-loving, honest relationship. Photo/phone. NYM B674.

Single Businessman—Young 39, nice-looking, 6' tall, well-educated, easygoing, thoughtful and caring, bright and intellectual with many interests, wants to meet a pretty female college grad, 26-36, 5'5" or taller, never married, with a Christian background, a cheerful, outgoing personality and traditional, family-oriented values. POB 1525, NYC 10185.

Handsome, Athletic, PhD Engineer—32, 6'1", blue-eyed, romantic, Jewish male available for relationship. NYM K236.

Very Handsome Male—Successful artist/teacher, 30's, seeks trim, pretty female, 25-35. Phone/photo/bio. NYM B762.

Are You Special?—This beautiful, intelligent, thin, 5'8", selective Jewish female, who possesses a terrific sense of humor and more than a touch of class, awaits response from very handsome, tall, Jewish man, 25-32, who is a complete package. Note/photo, please. NYM B709.

Beauty Possessed—I'm looking for a young, 22-28, beautiful, slim woman to share good times with. I am an independently wealthy, sophisticated, handsome widower, 6', 180 lbs. My interests include, tennis, skiing, sailing, travel, theater and fine dining. Recent photo, phone and letter. NYM T688.

Pretty, Warm, Feminine—Divorced LI Mom, seeks successful Jewish male, 40-50, with heart, humor and traditional values for a lasting relationship. NYM K244.

Petite, Cute And Slim—Divorced Jewish Mom, 30's, believes a man's personality more important than his money, seeks trim, fit, supportive, warm, non-smoker, 33-43, whose interests include film, music, computers, baseball, scrabble, dining. Huggable a plus. Send note/phone. Photo, appreciated. NYM K252.

Spirited, Pretty, Successful—Jewish female, 25, 5'7", slim. Embarrassed to place an ad, seeks Jewish male yuppie, who will sweep me off my feet for good. Phone/recent photo, a must. NYM K287.

33 And Single—There once was a shy, country kid/Who excelled in all that he did. He looks for a flicker/From a sly, city slicker. But she must have a strong Christian id. NYM B781.

Seeking Female Body Builder/Athlete—25-38, for mutual support, good discipline, diet, workouts and hopefully sharing lots more. I'm 5'8", 160 lbs, blue eyes, and bearded. A nice person searching for a kindred spirit with muscles. Photo helpful. NYM T591.

Well-Endowed, Sexy Brunette—21 and over, sought by this 6', 41, handsome, good-natured Jewish gentleman. Photo a plus. NYM T610.

Gentleman, 60 Years Young—6'2", 175 lbs, brown hair, blue eyes, builder, developer, investor who would like to meet that special lady, 50-70 years young at heart, who enjoys life and would like to share her dreams and ambitions with me. NYM K192.

Chinese Lady Wanted—I am an independent, successful businessman, a very young-looking 47, of Italian-British background, 5'11", fairly handsome, unattached, sincere, generous and open to new ideas. I live in Italy and come often to New York. I love music, skiing, Balthus and unconventional holidays. If you are Chinese, beautiful, 25 to 45, slim or very slim, if you like traveling and have plenty of sense of humor, I would be happy to hear from you. Photo/phone. NYM K199.

All Of The Above—And more! Squeezable MD, 30, seeks attractive, intelligent woman, 24-35, to share special times. Photo, assures reply. NYM K207.

Vivacious Manhattanite—Possessing a sense of humor. Impulsive. Romantic. Looking for a man, (24-30): sensitive, aggressive, ambitious. Interested in sharing some of the glamour NYC has to offer: dining, dancing, walks in the park. A friendship with great potential. Photo/phone. NYM V899.

The Right Chemistry—And timing may be ours if you're a tall, athletic, Jewish male, 32-42, who can relate to an attractive blond, 37, by being a best friend and lover! RSVP with note/photo/phone. NYM K292.

Are You A Gentleman?—Are you intelligent, attractive and kind? I am a good-looking, slender, 5'3", 34-year-old blond. I enjoy books, theater, travel, movies, dining out and the beach. I am interested in meeting a man of quality. If you are the kind of person who is hesitant to answer a personal ad, maybe this is the one you should answer. Photo, appreciated. NYM K303.

Handsome Professor—MD, upper 30's, silver hair, looking for special lady: bright, beautiful, uninhibited, articulate, about 32 years, 5'4", 110 lbs, dark hair. No drugs or cigarettes. Photo absolutely essential. NYM T760.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

TV Producer—Female, 28, attractive, multifaceted, good sense of humor, passion for music, seeks very successful man with perspective; intelligent, compassionate, athletic, open to bicoastal lifestyle. Letter/photo. NYM T772.

Younger Man - Older Woman—Is now socially acceptable. 30, 6'1", very handsome, Wall Street financier seeks a very special older woman, 36-47, for extraordinary relationship, total commitment and sharing. Bio/phone. Pictures to be exchanged. NYM T773.

Do You Know Me?—Probably not. That's why I ran this ad. Very handsome attorney, 30, seeks slim, down-to-earth woman for keeps. Photo! NYM T774.

Classy, Pretty, Wasp Lady—26, into art, travel, sports, the beach, seeks Mel Gibson with sense of humor and similar interests. Note/photo. NYM K320.

My Life In NJ Is Marvelous—And full, but nothing is more enriching than having a love in my life. I am 5'7", slender, attractive. Are you a successful, well-centered man, 40-55, open to sharing new experiences? NYM K321.

Quite Handsome, Accomplished—Urbane, sophisticated, creative, successful, Jewish man, 40, with a calm, supportive personality, a sharp wit and athletic ability seeks a creative woman, 25-35, with whom to share the aesthetic adventures and the gracious, elegant life that New York has to offer. NYM T775.

Calling A Special Guy—Jewish, 29-39, I am painting a picture of myself, a cover-girl face, slim, bright, fun-loving professional. Would you look good beside me? Note/photo. NYM K322.

An Interesting Lady—Trim, petite, articulate, attractive, honest, sensitive, warm, professional, intelligent, just turned 40 (looks younger), Jewish woman with eclectic interests: 50's music; classical music; country western music; dancing; dining out; old and new movies; theater; crafts and antiques fairs; children; animals; science; logic problems; books; and humor that's witty. Equally comfortable in jeans or a dress; in the city or the country. Seeks secure Jewish male (35-50) with similar interests/qualities who has the time, is ready for, and genuinely wants a close, loving relationship hopefully leading to marriage. Letter, home phone, necessary. Recent photo desired. NYM T776.

Worth Waiting For—Man, wealthy, humorous, clever, sensitive, interesting, romantic, attractive. Looking for woman, 27-32, must be attractive, intelligent, sensitive, caring for important relationship. Send photo/phone. NYM B746.

ANNOUNCEMENTS

NY WANTS TO KNOW!!!

Tell our 1.1 million readers about your unusual research, special event, show, sale, reunion, press release, your search for a long-lost friend, new publication, public notice, or meeting in

OUR NEW ASSORTMENTS SECTION

$400 per inch display

$36 per line, 2 line minimum puts your ad in the "SPOTLIGHT."

Contact Ron Stern or Michael Fazio

212-880-0735.

Wanted: Male Veterinarian—For 33, educated, very attractive, model-like woman with green eyes and a beautiful smile who's looking for her own Dr. Herriot. Photo appreciated. NYM B726.

Successful TV News Producer—Handsome, 29, seeks Jewish woman, 23-35, with warmth, beauty, style and elegance. Photo/phone/note. NYM T719.

Kenny Rogers Look-A-Like—50, seeks attractive female, 30-40, interested in US travel by customized van and romantic long-term relationship. Bio/phone/photo. NYM T725.

How Do I Entice Thee?—Here's my try, my bio. Blond writer, Manhattan widow, 5'6", of a certain age, pretty, fun, affluent, very interesting, large apartment to share. Seeks a love-of-a-man, 5'9" plus, 60-ish, kind, active, fun, affluent, nice-looking, healthy, educated. NYM K272.

This Man Feels—That Spring ought to be shared - otherwise I wouldn't be craving chocolate and doing this, would I? Filmmaker, 31, thoughtful and sensitive by nature, passionate and shy, handsome, principled, with eclectic interests, sense of play. Seeks Muse who is warm, wise, artistic, spontaneous and pretty with sense of adventure for fun and no games. You? Photo, optional. NYM T737.

Elegant/Earthy—Very attractive, sexy woman, PhD, 39, 5'7", 118, wants 40ish Jewish man, tall, thin, handsome, cultured, successful, affluent, good-natured, generous, who has never answered ads, for living happily ever after. NYM T747.

Sense Of Humor, Sense of Style—Sensibility. Seeks white, mature, honest, professional male, 40-60, for meaningful relationship. NYM T748.

Stunning Upper West Side Beauty—Former model, 5'7", brunette, green eyes, seeks together Jewish professional or CEO, 35-45, athletic for long walks etc. Photo/phone/note. NYM T794.

There's No Excuse—For not answering this tall, dark and handsome, 25-year-old, 170 lb, successful, intelligent male with a great sense of humor. Especially if you're an attractive, bright and personable lady. Blonds preferred but certainly not a prerequisite. NYM K301.

One-Of-A-Kind—Jewish professor, 53, highly athletic, handsome, creative, irreverent, looking for perceptive feminine lady to share life in great house on large horsefarm in Orange County. NYM B771

Very Cute, Petite, Yet Feisty—Sensitive, educated, Central Jersey lady has penchant for a very cute, sensuous, youthful, non religious, Jewish man, 35-47. Photo/bio/phone. NYM K315.

You'd Be Proud To Be Seen With Me—What's more, you'd be happy being with me. Very special woman, warm, bright, lively, fun, 35, seeks exceptional man, 35-40. Photo, please. NYM K302.

Private, Classy, Sexy Writer—5'6", 38, warm, beautiful and trim, athletic, definitely sensitive. Loves horses, English setters, sailing, reading and really scary movies. Seeks a very special man, 33-46, who loves his work, loves the country and loves to laugh for a lasting relationship, leading to kids and chaos. NYM B804.

Slim, Educated, Attractive—Independent, seeks committed relationship with highly educated, trim, single or divorced man, 38-50, who does not want to raise a family, reads widely, and enjoys sharing ideas. NYM A925.

Ready Willing Able—To meet dynamite Jewish guy, 28-38. I'm 32, attractive, fun-loving, athletic, warm, educated, refreshing and a bit crazy. I'm full of energy and want you if you're ready, willing and able for committed relationship. NYM T526.

Cute Lawyer, 36—Energetic, seeks the "It Girl". Photo/phone/bio. NYM B784.

Professional Black Female, 50—Avid bridge player, enjoys shows. Seeks sincere man. Race unimportant. NYM K316

Good-Looking—6', 29-year-old guy, independent, successful, responsible, seeking to share the good life with pretty, warm lady. Photo/phone. NYM K317.

I'm Ready—Spent too much time working at building a career. Now it's time to play. But not just play. I'm seeking an attractive, intelligent, warm, sincere, thoughtful, caring, romantic, successful man who is confident about himself, 35-45 plus, 5'10" plus, has good sense of humor, for a meaningful relationship with a terrific lady who's all of the above, 34, 5'5", slim, very pretty, very smart and a hell of a lot of fun. Photo/letter/phone, please. NYM K318.

Nice Guy—37, Jewish, who likes work, reading, food, travel, running and classical music would like to meet a woman to share these and your own interests turning friendship into loveship. NYM T768.

Dentist, Male, 37, Single—Write now, before the summer singles scene destroys your mind! Spend your summer with a handsome, successful, caring individual. There are still some of us alive!!! Photo/bio/phone. NYM B772.

Ballet, Tchaikovsky, Michelangelo—Raphael, are the inspirations of an attractive cardiologist, 39, interested in meeting an attractive woman of similar values. NYM T769.

Attractive, Affectionate—Divorced, Jewish professional female, 35, who loves romance, excitement and adventure. Seeks mature, professional man, mid 30's to mid 40's, who is ready for fun, love and commitment. Note/photo/phone. NYM T770.

Single White Male - 54 —Gourmet, sexy, likes to travel, looking for uninhibited, non-smoking female to share succulent delights and exotic adventures. Phone/photo. NYM B773.

Born—Headturner? (takes one to know one) Wasp! Too busy watching my step to notice, signals 50's gentleman who knows small print speaks for itself. ID!/phones!/photo?, please. NYM T771.

Company President, Entrepreneur—Successful, attractive, educated, creative, adventurer, well-adjusted, young 50 and leading an exciting life. Seeks a stunning, 25-37, female with exceptional qualities. Photo/note. NYM K304.

Podiatrist—33, 5'8", handsome, athletic, Manhattanite. Desires to perform terrific feets for a pretty and slim Jewish female. Photo appreciated, note. NYM T761.

Orthodox Gal, 28—Smiles when she skis VT, hikes The Palisades and applauds Cats on Broadway, do you? 25-33. Aliyah-minded? NYM K293.

The Prize - Beautiful Warm Woman—Contest rules - convince me that all the caring, sensitive, very successful, secure, giving, tall, handsome, Jewish men, 29-40, are not all married. You won't be disappointed. Photo, please. NYM B754.

Exceptionally Attractive—30 year old, accomplished clinical psychologist. Equipped with sagacious mind, great curvaceous body, sharp wit, outgoing personality, style. Athletic interests: I ski, bike, jog (not simultaneously), have terrific friends who laugh at (my) jokes. Desires to share future with articulate, sensitive, equally accomplished, attractive yet unpretentious, 30-40, Jewish male whose incisive, introspective mind, strong sense of self and sense of humor will both challenge and complement mine. If your ardent penchant is new wave music, please be capable of augmenting aforementioned qualities with minimally one additional redeeming attribute. NYM K349.

Jewish Stewardess - 28—5'8", would love to share free travel with a Jewish, athletic professional, 28-35, who enjoys tennis and skiing. Photo. NYM B759.

What To Do?—43, white, 5'7", 325 lbs. Looking for romance, any age or race. Beauty not important. Bio/phone/photo. NYM B760.

Career Not Enough?—Former prince, professional, 38, warm, open, eclectic, secure, sexy. Seeks woman, 26-36, intelligent, warm, slim, sexy, sense of humor and self for long-term relationship. You are a non-smoker and laugh at life's absurdities. Go ahead, be adventurous. Note/photo. NYM B761.

My Grandparents Met This Way—Circa 1910! Cute, NJ, Christian female artist, 33, eclectic, stylish, witty, enjoys music, movies, sports, food. Seeks humorous, humanist man, 25-38, sensitive, stable, bright, romantic, presentable. No smoking/ drugs/heavy drinking. NYM K298.

Warm, Engaging Male—Fully revved, enthusiastic, high achiever with international interests. Late 30's, tall, trim, good-looking, refined and fun. Seeks stimulating, accomplished partner with full measures of wisdom, glamor, and spontaneity. Photo helpful. NYM B763.

Hartford Is Home—To this Jewish woman, 34, professional. Enjoys tennis, golf, travel, NYC. Seeks competent, educated, upbeat man. NYM B764.

Widow Seeking Widower Only—New to dating game and hate it. Life is too short for games. If you're between the ages of 42-55, warm, friendly and enjoy life to its fullest but miss someone to share it with, need I say more? I'm 43, Jewish, tall, slim, no ties. Phone/note. NYM T758.

Successful Jewish Executive—6'1", 175. youthful, 45, single, secure, athletic, non-smoking, fun-loving, warm, sensitive and romantic. Seeks very attractive Jewish female who is slim, athletic, stylish, but most of all, down-to-earth. Note/photo. phone, please. NYM T762.

Dynamic Lady—25, attractive, petite, successful, Italian, seeks handsome, fit, sincere guy. Non-smoker. NYM B747.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Miss Muffet, On Tuffet, Wants Off—31, 5'4", pretty, slim, totally honest, sensitive, playful, desires warm, attractive, assertive, intuitive, professional/businessman. Photo/note. NYM K351.

Champagne Anyone?—5'7", good-looking, 28, businessman, seeks attractive Christian/Catholic lady, 20-30, to share beach by day, NYC by nite. Send note/phone. Photo desirable. NYM B801.

First Ad—Entrepreneur, 37, Jewish, honest, very future-oriented. Enjoys films, sports, dining out and good conversation. Seeking attractive Jewish female, 22-35, who is trim, sensuous, honest, sense of humor and very bright. Manhattanite preferred. Photo appreciated. NYM B802

Female Share Open—In my heart. All seasons with professional, good-looking, active, romantic, sincere male, age 30, priceless. Photo/phone. NYM B807.

One Singular Sensation—Give this handsome fellow a try. He'll meet almost every expectation of a 35-year-old, Jewish guy. He's funny, sensitive, caring, romantic too. A successful business owner. This one's for you. Come and meet this unique treat. He's looking to share his world of love that's never obsolete. NYM V826.

I'm A Gorgeous, Educated—Successful Jewish female, 23, with a rich heart. And you? Photo/phone, a must. NYM K358.

Witty, Pretty, Sensitive, Sensual Lady—Nurturing, bright, energetic, classy, mid 40's. New man must be worthy of all this, vibrant, smart, attractive, financially and emotionally stable, fun, honest. Note/photo/phone. POB 20272, NYC 10025.

Extremely Successful—Handsome, 6', divorced, Jewish, 41, easygoing man with good sense of humor, seeks his dream lady, blond and shapely in late 20's or 30's, with lots of pizazz and loves her profession. Photo/phone a must. NYM B808.

Very Attractive, Very Sexy—Very bright, 40, northern NJ, professional woman, seeks bright, educated, witty professional man, 42-50. Note/phone/photo. NYM B809.

Vibrant, Attractive, Warm Woman—Seeks unattached man of spirit, 60's. NYM T814.

Thinker, Feeler, Doer, Giver—28-year-old professional Jewish female with Rolls Royce appearance and class, seeking same qualities in Jewish male, 28-39, who has the flexibility of Chinese food, the spontaneity of thunderstorms and the charm of Pierce Brosnan. NYM K360.

Gem: Pretty, Bright—Lovely Latin seeks professional man, 35. Photo. NYM V832.

Urbane, Sexy Male—With laughing eyes, slim, late 30's, non-smoking publisher loves everything from country inns to Le Cirque, successful but doesn't live by corporate hours, seeks an equal who is educated, has a sense of style and culture, in love with life and successful by her own terms. Photo/phone. NYM T780.

Attractive, Affectionate Jewish Man—36, 5'8", world traveler, intelligent, athletic, successful attorney. Seeks honest, bright, caring woman for romance. NYM T781.

No Khadafy Look-Alikes Please!— I'm a young widow, said to be attractive, vivacious, warm and witty, Jewish executive, non-smoker seeking male counterpart, 38-48, with intelligence, integrity, keen sense of humor, to share friendship, romance and lots of laughter. Let's meet in a safe place. Bio/phone. NYM K354.

Unusually Attractive Woman—Auburn hair, hazel eyes, warm, spirited, intuitive, Jewish. Now ready for a life partner. You: 37-47, confident, attractive, Jewish, a clever wit, successful - ready for same. Photo/etc. Non-smoker. NYM T807.

Special Woman - 26 —Endowed with beauty and brains. Fit, humorous, romantic, adventurous. Enjoys nature, travel, cooking, country settings. Seeks a truly good man. Photo/bio. NYM T809.

Seeks MD, Professional—Jewish male over 34. She's medical illustrator, has PhD, waist blond hair, slim. NYM B806.

Warm, Attractive Female—39, successful psychotherapist, non-smoker seeks affluent, psychologically-minded Jewish man with confidence and personality, for honest, serious relationship, 36-50. Photo/bio/ phone. NYM K355.

No BBQ's, Nursing Home Denizens—Or Terrorists. Extremely attractive, very successful Jewish female executive, warm with great sense of humor seeks Manhattan based non-smoking, affluent man, 51 and up, elegant and charming, witty and wise for exclusivity. Phone/note. T810.

Semi-Preppie Redhead, 32—Well-educated male, tall, athletic, enjoys music, travel, sports. Seeks natural (no makeup) fair-haired female. Please respond with photo/phone/note. NYM K356.

Successful Business—Marriage-minded male, 42 (looks 31), 5'7", very handsome, East Indian ancestry, very loving, kind, seeks same. Photo/ phone. NYM T813.

Pretty Freelance Consultant—37, successful. Has lived in Europe; loves travel, theater, movies, beaches, long walks, the Sunday Times, champagne brunches and picnics in the park. Seeks attractive, intelligent, successful, slightly off-beat executive/professional American or European man, 35-48, with a sense of humor to share friendship, good times and new adventures. NYM V828.

President, Ad Agency—45, creative, handsome, well-liked, funny, 6', 185 lbs, black hair, seeks a bright and beautiful woman (non-smoker) to share life at its best. Photo. NYM V829.

Handsome, Jewish Male, PhD—Seeks witty, warm, brainy, slim woman, 26-36, who enjoys Bach, Bauhaus and Beaujolais. Photo/bio, appreciated. NY/NJ. NYM V830.

Unique, Attractive Professional—Woman, 30, looking for financially successful, professional, Italian man, 40-55, who enjoys The Water Club, River Cafe and Regine's. Am interested in a lasting relationship. Photo/phone. NYM K314.

Caring Health Physician—30, considered very attractive, down-to-earth, works in Westchester, NYC, Jewish, into optimum health through diet, exercise, positive attitude, enjoys outdoors and boating. If you're a quality, caring 21-28, please send bio/photo if available. NYM B805.

Amusing, Attractive Activist—Seeks alliance with 50ish, adventurous, bright, Jewish cavalier. NYM K333.

Intelligent, Sensitive, Successful—Manhattan CPA, 5'11", whose hobbies include tennis, travel, bicycle riding, museums and photography, seeks an attractive, warm, intelligent woman between the ages of 26 and 40, for a lasting relationship. Photo, appreciated. NYM V837.

Svelte, Murray Hill Lady—With Queens roots, 5'8", 28, Jewish professional, seeks man to share laughter and life. NYM V838.

I Am A Woman Who Wants—A lover of theater/NY/arts/fine dining, a lover of travel and old country inns, a lover of antiques, a lover of old houses—real estate but most of all a lover of love! Please be intelligent/genuinely funny/sensitive/generous—a man who never finds it necessary to discuss money. Gregarious/easy-going/40's-50's and over 5'9". I am looking for one man who is looking for one woman! Letter/photo/phone. NYM K362.

Tall, Handsome, Successful Exec—Young 43, seeks educated, elegant, beautiful, secure, honest, warm, happy, trim, fun-loving, accomplished career lady, mid/late 30's, to share whatever....Recent photo a must, bio, phone. NYM V840.

28, But Planning Ahead—Attractive, intense, refreshingly genuine, Harvard professional woman likes to plan her life (if possible) to have it all. Seeks elite professional man to expand social circle and/or explore relationship. NYM T818.

North Shore, LI—Jewish male, pleasant-looking with TLC in abundance. Intelligent (Mensa), cultured, wealthy, boatsman, active mid-60's, seeks attractive, slim, intelligent, caring, tender lady. Photo, brief bio, phone. NYM V842.

Nurturing Soul Seeks Mate—Charming, educated lady, 37, attractive, fit, petite, romantic, a professional; enjoys country/city, skiing, golf, jogging, swimming, good conversation and quiet times. You're a refined, unpretentious gentleman; a giver, communicative, emotionally secure with integrity, warmth and humor. Let's explore and share forever. NYM V843.

Lady In Jodhpurs—Sought by tall, good-looking, athletic, professional male, who wishes to meet compatible, attractive woman, who likes to dress in jodhpurs for fashion or casual wear. NYM V844.

Unique Treasure—Attractive European, gracious, talented, educated, established lady seeks cultured, affluent, personable, kind Christian gentleman, 40-55, who intends to celebrate his discovery with marriage. Photo/phone. NYM K363.

Paint The Chrysler—Choose our color. Sophisticated, artistic, 35, white, non-smoker MD, desires cultured younger lady. Note/photo/phone. NYM V845.

Seeking Oriental Female—April 18, 6:30 P.M., RR train, you're wearing a black jacket, carrying a Macy's bag. I'm tall, wearing a raincoat, sitting next to you. You got off at the City Hall stop. Please contact NYM T804.

Handsome, Successful Male, 35—Seeks a mate. She will be, 25-35, tall, attractive and slender. Phone/photo. NYM V835.

Believe In Fate?—I do. Would like to meet an erudite, down-to-earth, slim, sensual, beautiful woman with whom I can share happiness forever. I'm 5'11", 30, successful, handsome, well-built, Jewish and as discriminating as you. Note/photo, please. NYM B803.

Talk Is Cheap!—If you're actually doing things you want to do rather than just talking about them, and if you encourage your loony aspects rather than suppress them, maybe we've got something here. I'm a pleasant looking man, 35, crazy about music, successfully leading a non- 9-5 life as a writer/artist/producer. Looking for a talented, independent woman with an inquiring mind and passionate interests. Great if you are (a) creative in a big way, (b) happy, (c) like to read, (d) a music lover, (e) emotionally stable, but still a bit (g) nuts. Shoot me a letter with your phone number and let's have some fun. NYM T805.

Good-Looking, Blue-Eyed, British—Jewish male executive, 31, with well-developed sense of the ridiculous, recently returned to NY. Seeks lady with warmth, wit, poise, brains and beauty to rediscover the delights of Manhattan. Photo appreciated. NYM V825.

Timing Is Everything—In tennis, golf, bridge and finding a partner. I am a very attractive, tall, blond widow, 60 years young, well-traveled, well-off, well-educated and well - wonderful. NYM B796.

Warm Vibrant Female—Therapist/pretty, fun, seeks male counterpart, 50's, Jewish/single, sensitive, open, ready for closeness/enjoyment of life. NYM B776.

Compound Interest—This full-service institution could transform a small investment of your time into a diversified portfolio of common interests. Our 6'3" Manhattan home office (a handsome, elegant structure, built in 1952) is authorized to offer our highest-yielding, long-term account to a beautiful, Jewish investor, 25-35, with a complete array of non-pecuniary assets of her own. Photo/phone. NYM T816.

Sincere, Handsome Male Professional—Loves the joy of life, 40's, looking for attractive Asian woman, 30's for friendship and love relationship. Photo/note, appreciated. NYM K364.

Pretty, Vibrant, Sensuous—Slim woman, 40, seeks good-looking, trim, professionally and happily secure, Jewish man, 38-50, to enjoy a more exciting, sweeter life. NYM V847.

ANNOUNCEMENTS

Springtime In New York—This is your day. Happy Birthday, Taurus, from Ms Liberty, Manhattan, the Yankees and brother Alvin. We all love you.

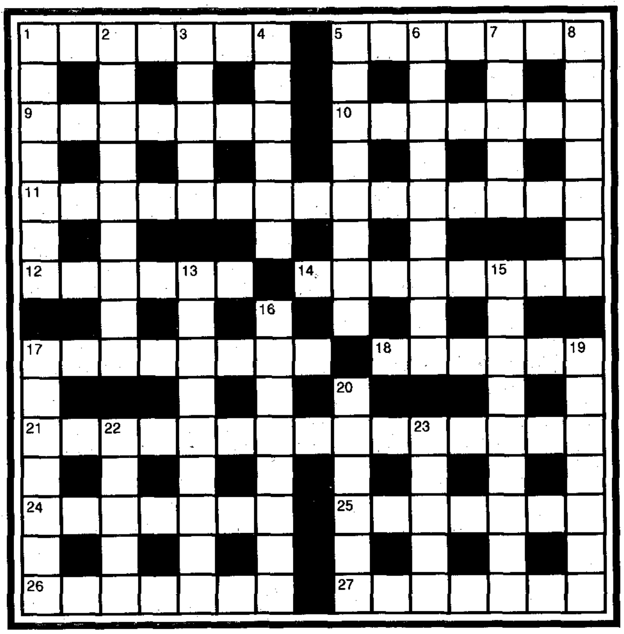
Smith College Grad—Wants men or women 18-55 to participate in a Study on the Loss of Love Relationships. We are NY state certified psychotherapists researching coping mechanisms and invite you to participate in either a written questionnaire (anonymous) and or a telephone or personal interview. 212-570-2017, please mention research.

Myra—When responding to "I am man (A469)" you did not give me a telephone number or address. I am interested!

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 They beat things for money, once. (7)
5 Liberal of rank and of greater stature. (7)
9 The birds would show their legs if George went away. (7)
10 Oranges cut up for animals. (7)
11 Used for celebrations, but they give a woman turns. (9, 6)
12 Discovered a pound taken as wages. (6)
14 Food a member put into cooking vessels. (8)
17 Duck and meat with strange new filling, but there are gaps in it. (8)
18 Glided in dusk at Edinburgh Festival. (6)
21 These academics give the opportunity to turn back in depravity. (4-11)
24 Sex and dope are material to be given publicity. (7)
25 Colouring which shows mother has a sign of operation internally. (7)
26 Concerned with what is for the bishop to supervise. (7)
27 Suffocate, making her most upset. (7)



DOWN

1 To one sort of type a liberal is in the news. (7)
2 Mating with her turns into an unpleasant experience in bed. (9)
3 Bolt or unlock after the French rising. (5)
4 The bird is found inside the hide. (6)
5 Free fight where horses are kept. (8)
6 Showy player in scene from past. (9)
7 Woman seen in putting out the fire next door. (5)
8 Exists between breaks and does not yield. (7)
13 Bulletins are things which are thrown to all directions. (9)
15 Healer makes solemn expression about rising literary men. (9)
16 Fine material has to fade on a part of the body. (8)
17 Circle over it if the town is in ruins. (7)
19 In curtailed lust is relative misery. (7)
20 Makes short work of rogues. (6)
22 Everything in this wood is a disaster. (5)
23 Means of catching a girl with a ring. (5)

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'LADY LIBERTY': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Brainpower abbrs.
4 Utilize
10 Corrode creatively
14 Two of these make an African fly
18 Crackpot
19 "Deck the Halls" syllables
20 Kind of palm
21 Macbeth's title
22 Giddyap!
23 Her sculptor
26 Jacob's first wife
28 Hacienda room
29 Kiltie's refusal
30 Historic org.
31 Neath's opposite
32 Liberty —— (her full name)
37 Exaltation
38 After verb or glob
39 Very, in music
40 Regions
43 Long long time
46 D-day craft
47 One of the Romanovs: var.
50 Her holdings
54 Missile housings
56 Ivory source
57 Hornet's home
58 Virgil's Trojan
61 Tide type
62 Shoshonean Indian
63 —— fixe
64 ETO battle town
65 Wisconsin team
67 Her location, formerly
70 Everlasting
74 Hero of a Hindu epic
75 Wave: Fr.
76 Greek vowel
79 Cain's kid brother
80 Get snug
82 Wagnerian goddess
83 Out of kilter
84 Sing praises
86 Emma Lazarus poem
89 Housebreak
90 Regret
91 Connery
92 Flatware item
93 Founded
95 "Inka Dinka ——"
97 Aberdeen's river
98 "—— golden door" (end of 86-Across)
107 Half a fronton game
108 Rhone tributary
109 Hoosier humorist
110 Fans' yells
111 Ring out
112 Part of her national monument
117 Term for a worm
118 Ship to remember
119 Informal letter
120 Bear witness to
121 Pince- ——
122 "—— each life . . ."
123 Trinkets
124 Beau's family
125 Singer Sumac

DOWN

1 Fireside nook
2 Top bee
3 Make off with
4 Leprechaun
5 Like a swamp
6 Cloth fold
7 Dipper
8 New York city
9 Easily handled, as a sloop
10 Confine the canary
11 Highest country
12 Tax pro
13 Most difficult
14 Le Duc of Vietnam
15 Suntan-lotion ingredient
16 Over with
17 Edom's alias
21 Gullets
24 —— of Court
25 Child's marbles
27 Shanghai a plane
33 Kin of golly
34 New Rochelle campus
35 Celerity
36 On the ascendant
40 Aleutian outpost
41 Send packing
42 Gaelic language
43 Like —— in a haystack
44 Detroit dud
45 Polo Grounds great
46 Light fabrics
48 Not windward
49 Have a good laugh
51 Of Peru's range
52 Baseballers
53 Maurois biography
55 USN police
59 Forsake
60 Summer shoe
63 —— Saud
64 Black Panther Bobby
66 Before JFK
68 One —— other
69 City of Spain
70 Antipole of WNW
71 Schoolbook
72 Kett of the comics
73 Geometric figures
76 Mrs. Laughton
77 Turf tipster
78 Altar locale
81 Do research
82 Ram's mate
83 Snoozing
85 Foliage
87 Fabulist: var.
88 Newspaper pg.
90 Odd piece
94 Recipe direction
95 Wainscots
96 Prophetic sign
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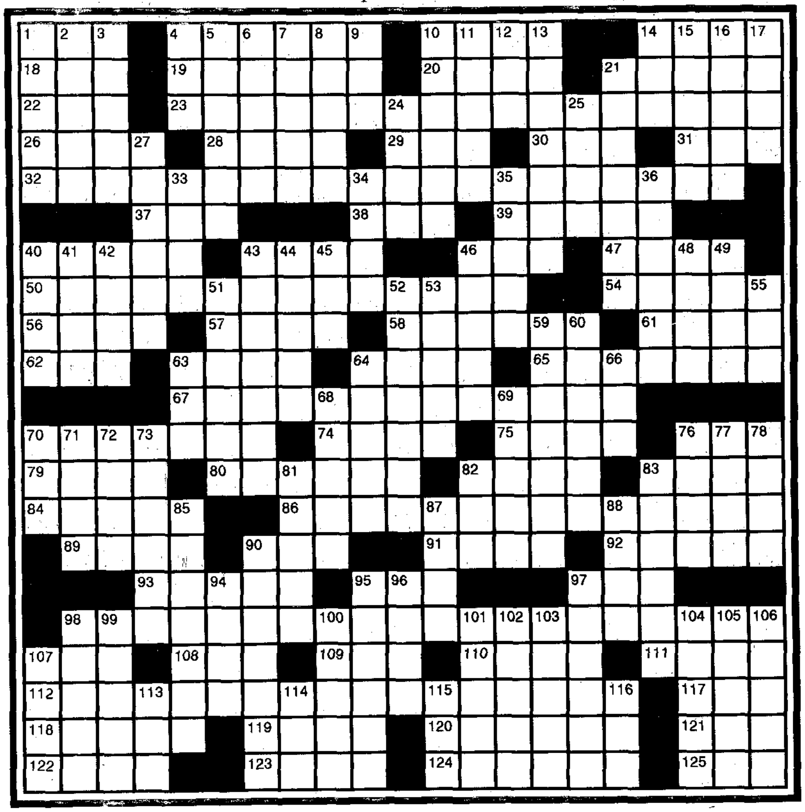
98 "—— American"
99 Farthest extent
100 All except the clergy
101 Caesar's last word
102 Bridge seats
103 Put it on the bed
104 Bitsy
105 Sultan's hangout
106 "My Fair Lady" role
107 Hendrix of rock
113 Daughter of Cadmus
114 Overly
115 Familiar publication
116 Alps, for short



Solutions to last week's puzzles appear on page 204.

If the AT&T Long Distance services you've always counted on are important to you, it's time to say so.

Be sure to send in your ballot.

Right now, some of you are being asked to choose your long distance company. If you don't, you will be assigned one. And it may not be AT&T. Which means it may not give you all that only AT&T can. Like full-service long distance operators, customer service representatives who can answer any of your questions, instant long distance connections, a worldwide network, and calls that sound as close as next door.

AT&T Long Distance. For over a hundred years, when you reached out, we were there. And you can keep it that way. If keeping easy access to the AT&T services you've always taken for granted is important to you, it's important to act now. If you're asked to choose, mail in your ballot.

AT&T
The right choice.

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TOYOTA CELICA

INSIDE CELICA
Celica's interior is high-performance, too. There's an 8-way adjustable driver's Sport Seat. The sound system beats anything you've ever heard before in a car. You can have an optional 4-speed automatic overdrive and the ultimate touch: luxurious leather.

NOT JUST ANOTHER PRETTY FACE. CELICA IS ONE BEAUTIFUL PERFORMER.

CELICA POWER
That wide-track narrow-waisted shape isn't just for show. A 135 hp, twin cam 16-valve engine makes good use of Celica's aerodynamics.

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The Celica GT-S achieves true sports car handling with the all-weather traction of front-wheel drive and independent suspension… something some of the "experts" said could never be done.

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